DOCUMENT RESUME

ED 473 967	CE 084 630
TITLE	Voyager: Reading and Writing for Today's Adults. Levels 7 and 8 Teacher's Resource Guide [and] Student Book [and] Student Workbook [and] Puzzles [and] Vocabulary Workbook.
PUB DATE	1999-00-00
NOTE	652p.; Contains 9 volumes; most with individual authors. Copyright dates for pieces vary. For more Voyager materials, see CE 084 627-629.
AVAILABLE FROM	New Readers Press, P.O. Box 35888, Syracuse, NY 13235-5888 (Teacher's guide, $14; Student Books, $10.50; Workbooks, $8.25; Puzzles, $4; Vocabulary Workbooks--sets of 5, $20). Tel: 800-448-8878 (Toll Free); Fax: 866-894-2100 (Toll Free); e-mail: nrp@proliteracy.org; Web site: http://www.newreaderspress.com/.
PUB TYPE	Guides - Classroom - Learner (051) -- Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF03 Plus Postage. PC Not Available from EDRS
DESCRIPTORS	Adjustment (to Environment); Adult Basic Education; *Adult Literacy; Beginning Reading; Behavioral Objectives; Classroom Techniques; *Communication Skills; Comparative Analysis; Conflict Resolution; Content Area Reading; Conventional Instruction; Cooperative Learning; *Critical Thinking; Definitions; Educational Practices; Guidelines; Independent Study; *Integrated Curriculum; Learning Activities; Lesson Plans; *Literacy Education; Numeracy; Phonics; Puzzles; Reading Materials; Reading Skills; Relevance (Education); Resource Materials; Risk; Skill Development; Success; Teaching Guides; Vocabulary; Vocabulary Development; Work Attitudes; Work Environment; Workbooks; *Workplace Literacy; Writing Skills
IDENTIFIERS	Authentic Materials

ABSTRACT

This document contains the 9 publications constituting the fourth stage of the Voyager program, which is a four-stage program that utilizes contemporary content and instructional approaches to teach the reading, writing, critical thinking, and communication skills that adults need in today's world and to take adult learners from the beginning stages of reading through the ninth-grade level. The Voyager program combines contemporary content and instructional approaches with traditional instructional practices to help adult learners develop reading, writing, listening, speaking, and thinking skills through theme-based lessons that include opportunities for students to work independently and collaboratively in a variety of settings. The publications included in Stage 4 focus on reading for work and life and emphasize having students learning and apply reading, thinking, writing, and oral communications skills through work-oriented and life-oriented themes and readings. The specific Voyager components included in this document are as follows: (1) a teacher's resource guide; (2) Level 7 and 8 student books (featuring lessons on getting ahead, hard times, comparing past and present, taking chances, the working experience, breaking new ground, resolving conflict, and attitudes toward work); and (3) separate workbooks, puzzle books, and vocabulary workbooks for use with each of the two Level 7 and 8 books. (MN)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 473 967

Voyager: Reading and Writing for Today's Adults

Levels 7 and 8 Teacher's Resource Guide

Level 7 Student Book
Level 7Student Workbook
Level 7 Puzzles.
Level 7 Vocabulary Workbook

Level 8 Student Book
Level 8 Student Workbook
Level 8 Puzzles
Level 8 Vocabulary Workbook

PERMISSION TO REPRODUCE AND
DISSEMINATE THIS MATERIAL IN
MICROFICHE ONLY HAS BEEN GRANTED BY

D. Cannerelli

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)

2B

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

CE084630

BEST COPY AVAILABLE

Teacher's Resource Guide

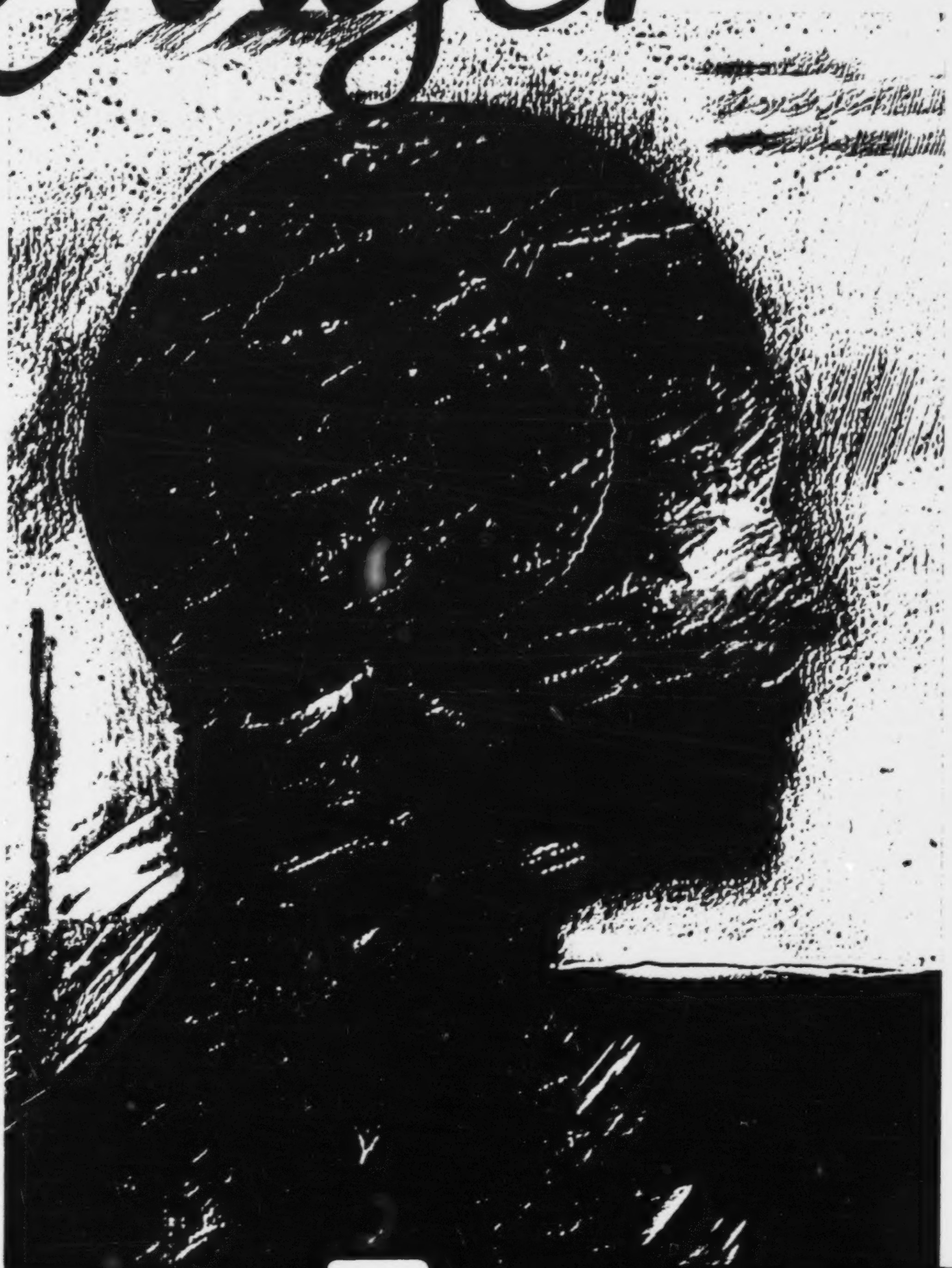
CE CETR 0121

7

8

Voyager

Reading and Writing for Today's Adults



BEST COPY AVAILABLE

New Readers Press

Teacher's Resource Guide

7
8

Voyager

Reading and Writing for Today's Adults

Advisers to the Series

Mary Dunn Siedow
Director
North Carolina Literacy Resource Center
Raleigh, NC

Linda Thistlethwaite
Associate Director
The Central Illinois Adult Education Service Center
Western Illinois University
Macomb, IL

New Readers Press

Contributing Writer

Books 7 and 8 Teacher's Notes: Patricia Fiene

Voyager: Reading and Writing for Today's Adults™ Teacher's Resource Guide for Voyager 7 and 8
ISBN 1-56420-171-6
Copyright © 1999
New Readers Press
U.S. Publishing Division of Laubach Literacy International
Box 131, Syracuse, New York 13210-0131

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Printed in the United States of America

9 8 7 6 5 4 3

Director of Acquisitions and Development: Christina Jagger
Content Editor: Mary Hutchison
Developer: Learning Unlimited, Oak Park, IL
Developmental Editor: Pamela Bliss
Production Director: Jennifer Lohr
Cover Designer: Gerald Russell
Designer: Kimbrly Koennecke
Copy Editor: Judi Lauber

Contents

▼ **Overview of the Series** .4
Key Features and Benefits .4
A Closer Look at *Voyager* Components .5
A Closer Look at the Student Books .6
A Closer Look at Assessment .7

▼ ***Voyager 7* Scope and Sequence** .8

▼ ***Voyager 8* Scope and Sequence** .10

▼ **Overview of *Voyager 7* and *Voyager 8*** .12
Parts of the Books .12
How to Use *Voyager 7* and *Voyager 8* .13

▼ **Suggestions for Teaching *Voyager 7* and *Voyager 8*** .15
Purpose of *Voyager 7* and *Voyager 8* .15
Characteristics of Adult Learners .15
Working with Adult Student Readers .16
Working with Adult Student Writers .18

▼ ***Voyager 7* Teacher's Notes** .20
Unit 1: Getting Ahead .20
Unit 2: Hard Times .26
Unit 3: Then and Now .31
Unit 4: Taking Chances .36

▼ ***Voyager 8* Teacher's Notes** .41
Unit 1: The Working Experience .41
Unit 2: Breaking New Ground .47
Unit 3: Resolving Conflict .52
Unit 4: Attitudes toward Work .57

▼ **Photocopy Masters** .62
1. Cause-and-Effect Chain
2. Two-Column Chart
3. Three-Column Chart
4. Problem/Solution Analysis
5. Main Idea and Details Organizer
6. Concept Web
7. Analyzing the Writer's Craft
8. Revising and Editing Checklists
9. Essay Structure and Tips
10. Essay Model
11. Study Strategies and Test-Taking Tips
12. Using a Dictionary
13. Strategies for Recognizing Words
14. Prefixes and Suffixes
15. Student Progress Tracking Sheet
16. Tips for Preparing Your Progress Portfolio
17. Portfolio Conference Questionnaire

Overview of the Series

Voyager: Reading and Writing for Today's Adults is a four-stage program that utilizes contemporary content and instructional approaches to teach the reading, writing, critical thinking, and communication skills that adults need in today's world. It takes students from the beginning stages of reading and writing through the ninth-grade level.

The *Voyager* series consists of nine student books, nine workbooks, four teacher's resource guides, and a placement tool.

▶ Key Features and Benefits

1. ***Voyager* integrates contemporary content and instructional approaches with the best elements from traditional instruction and practice.** In the early books, phonics and other word recognition strategies are combined with reading comprehension instruction. Later books emphasize comprehension and meaning. Instruction in the writing process is combined with instruction in spelling, capitalization, punctuation, grammar, usage, and sentence structure. This balanced approach results in a solid, effective program.
2. **Each lesson integrates reading, writing, listening, speaking, and thinking skills.** Research has shown that literacy development is enhanced when students have the opportunity to apply all these skills to a single topic. Activities and skill-building exercises in *Voyager* are related to the topic of the reading selection, the core of the lesson.
3. ***Voyager* is theme-based.** In *Foundation Book*, each lesson has a theme. The other eight student books are divided into four units, each with its own theme. This theme-based approach encourages students to delve into a topic using a variety of approaches. As students complete the reading, writing, and thinking activities in a unit, they have opportunities to examine the common concepts and issues associated with that unit's theme.
4. **Students work with authentic reading selections and writing assignments—practical, informational, and literary.** *Voyager* draws from a combination of high-quality literature, information-rich articles, adult student writings, and the types of forms, documents, and graphic material adults commonly encounter. Working with these materials, students achieve success at both academic and everyday reading and writing activities.
5. **Activities in *Voyager* give students opportunities to work both independently and collaboratively.** Students complete some activities by themselves. In other activities, students participate in discussions, group problem solving, and so on. These varied ways of working reflect daily life.
6. ***Voyager* can be successfully used in a variety of settings.** *Voyager* can be used in large- or small-group instructional programs, in one-on-one tutorial situations, and independently for self-study in an individualized or learning lab program. This flexible instructional format meets the needs of a wide variety of programs.
7. ***Voyager* provides additional support for both students and teachers.** Workbooks, to be used independently by students, are filled with exercises that give them extra practice with the major skills taught in the lessons. Teacher's resource guides provide valuable additional background information, teaching ideas, and photocopy masters (PCMs). These support materials save time by helping teachers create lesson plans and reinforcement materials.

A Closer Look at *Voyager* Components

- **Nine student books** form the instructional core of the *Voyager* program.
- **Nine workbooks,** one for each student book, provide students with extra skills practice.
- **Four teacher's resource guides,** one for each stage, contain a general overview and orientation to each stage, lesson-by-lesson teacher's notes and extension activities for the student books, and PCMs for both instruction and assessment.
- **The placement tool** helps teachers place students in the appropriate *Voyager* student book.

The Four Stages

The *Voyager* series is a four-stage program. Each stage of *Voyager* reflects a separate stage of reading and writing development. Thus, each stage has its own emphasis and design. The four stages are

1. **Learning to Read** (Reading levels 0.5–2.5) Emphasis at this stage is on short reading selections containing common words; phonics instruction; and writing, speaking, and listening activities to teach basic skills and build confidence.
2. **The Emerging Reader** (Reading levels 2.0–4.5) Emphasis at this stage is on literary and informational reading selections; phonics and other word recognition strategies; comprehension and critical-thinking strategies; and writing, speaking, and listening skills.
3. **Reading to Learn** (Reading levels 4.0–7.5) Emphasis at this stage is on expanding students' reading, thinking, writing, and oral communication skills, using reading materials typically found at home, at work, at school, and in the community.
4. **Reading for Work and Life** (Reading levels 7.0–9.5) Emphasis at this stage is on having students learn and apply reading, thinking, writing, and oral communication skills through themes and readings that are work- and life-oriented.

Components of the *Voyager* Series

Stages	Student Books (96 – 176 pages)	Reading Levels	Workbooks (48 pages each)	Teacher's Resource Guides
Learning to Read	Voyager Foundation Book (96 pages) Voyager 1 (128 pages)	0.5 – 1.5 1.0 – 2.5	Voyager Foundation Workbook Voyager 1 Workbook	Teacher's Resource Guide for Foundation Book and Voyager 1 (80 pages)
The Emerging Reader	Voyager 2 (128 pages) Voyager 3 (128 pages)	2.0 – 3.5 3.0 – 4.5	Voyager 2 Workbook Voyager 3 Workbook	Teacher's Resource Guide for Voyager 2 and 3 (80 pages)
Reading to Learn	Voyager 4 (160 pages) Voyager 5 (160 pages) Voyager 6 (160 pages)	4.0 – 5.5 5.0 – 6.5 6.0 – 7.5	Voyager 4 Workbook Voyager 5 Workbook Voyager 6 Workbook	Teacher's Resource Guide for Voyager 4 – 6 (96 pages)
Reading for Work and Life	Voyager 7 (176 pages) Voyager 8 (176 pages)	7.0 – 8.5 8.0 – 9.5	Voyager 7 Workbook Voyager 8 Workbook	Teacher's Resource Guide for Voyager 7 and 8 (80 pages)

BEST COPY AVAILABLE

▶ A Closer Look at the Student Books

Voyager contains nine student books.

Foundation Book

The first book is *Foundation Book*. This book has 28 lessons divided into five units. Units 1–3 contain 18 lessons and introduce the sounds and names of single consonants. Unit 4 contains five lessons that introduce the five vowels and the short vowel sounds in a word-family context. Unit 5 contains five lessons introducing common initial consonant blends.

The activities in each lesson give students opportunities to generate words containing the target letters and sounds, and to read and write sentences or stories that contain words with those letters and sounds. The lessons also include activities to build listening, speaking, and critical-thinking skills.

Student Books 1–8

▶ **Units:** Student books 1–8 are each divided into four units organized around themes relevant to adult life, such as Hopes and Dreams, Express Yourself, On the Job, and Resolving Conflict. Each unit contains three lessons in which students explore different aspects of the theme while working with activities that integrate reading, writing, listening, speaking, and thinking skills.

Each unit ends with (1) a one-page Writing Skills Mini-Lesson that teaches a specific writing skill, such as capitalization, and (2) a cumulative unit review that covers the main skills taught in the unit.

▶ **Lessons:** Lessons in student books 1–8 contain the following features:

Pre-Reading Activities: Each lesson begins with a pre-reading activity designed to activate student interest and prior knowledge, or to teach information needed to understand the reading at the heart of the lesson.

Reading Selections: Over the course of the series, students are exposed to a wide variety of authentic, high-quality reading selections. The readings are a rich mixture of short stories; poetry; drama; essays; adult student writings; informational pieces; and common documents, forms, and graphics.

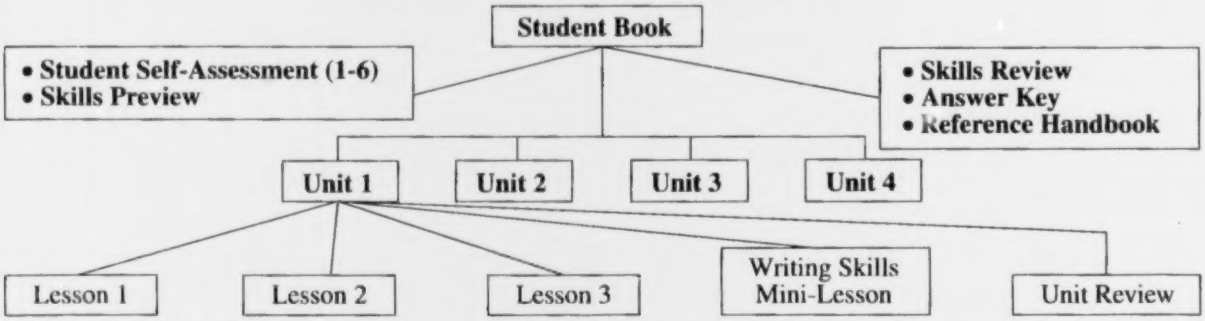
Post-Reading Activities: Through activities related to the reading selection and the unit's theme, students develop their vocabulary, comprehension, and higher-order thinking skills; build their writing competence; and work to master common documents, forms, and graphics. The blend of these features depends on the level of the book.

▶ **Assessment:** Each book begins with a Skills Preview and ends with a cumulative Skills Review. Books 1–6 also contain student self-assessments to use before beginning and after completing each book.

▶ **Answer Key and Reference Handbook:** Students can find an answer key and a reference handbook at the back of each book.

The diagram below shows the organization of Books 1–8.

Organization of *Voyager* Books 1-8



BEST COPY AVAILABLE

▶ A Closer Look at Assessment

Assessment in *Voyager* is based on these principles:

1. **Assessment should inform instruction.** Assessment can monitor a student's progress, provide feedback and a framework for remediation, and determine mastery.
2. **Assessment should allow learners to express expectations and evaluate progress.** Specific instruments can help students express their goals and needs and evaluate what they have learned.
3. **Assessment should allow for measurement and documentation of a student's progress and educational gains.** Such documentation is essential for students, teachers, and schools.

Series Assessment Tools

This program provides these assessment tools:

- The **Placement Tool** will help you to place a student in the appropriate *Voyager* student book.
- **Student Interest Inventories** in Books 1–3 and **Student Self-Assessments** in Books 4–6 let students evaluate their level of activity and proficiency with various reading and writing tasks.
- The **Skills Preview** in each student book tests students' proficiency with the reading and writing tasks to be covered in the book.
- **Unit Reviews** test the key skills in the unit.
- The **Skills Review** in each student book tests the key reading and writing skills taught in the entire book.

Alternative Assessment Tools

You can utilize any of the following alternative assessment instruments with *Voyager.*

▶ Writing

Dialogue Journals: A student writes observations and ideas in a journal on an ongoing basis, and the teacher responds in the journal (see page 19).

Writing Portfolios: These are collections of student writings (see page 19).

▶ Personal Progress Portfolios

Working Folders: Students date and keep all their works-in-progress and finished work in their working folders. They also keep their "Student Progress Tracking Sheets" in this folder.

Progress Portfolios: Progress Portfolios let students demonstrate progress over time. PCMs have instructions for helping *Voyager* students evaluate the material in their working folders and assemble Progress Portfolios.

▶ Evaluation

Student conferences allow you to evaluate a student's portfolio. These conferences should help students to see their progress as well as show them areas that need improvement. A PCM is provided as a guide for conducting these conferences.

Main Purposes of Voyager Assessment Tools

	Inform Instructor	Empower Learner	Measure Progress
Series Assessments			
Placement Tool	X		
Student Interest Inventory		X	X
Skills Preview	X	X	X
Unit Review	X	X	X
Skills Review	X	X	X
Alternative Assessments			
Dialogue Journal	X	X	
Writing Portfolio	X	X	X
Personal Progress Portfolio	X	X	X

BEST COPY AVAILABLE

Voyager 7 Scope and Sequence

Unit	Lesson	Reading Selection	Genre	Reading Strategy
Unit 1: Getting Ahead	**1**	"Marilyn"	Interview	Empathize
	2	"The Job Search: What Works?"	Graph	Restate
	3	"Yes, You Can Get That Raise"	Article	Summarize
	Writing Skills Mini-Lesson			
	Unit 1 Review	"Jobs and Money" and "Percent Increase in Wages and Savings"		
Unit 2: Hard Times	**4**	"I Know Why the Caged Bird Sings"	Autobiography	Use context clues
	5	"A Job"	Poetry	Use your background knowledge
	6	"The Prisoner of Second Avenue"	Drama	Visualize
	Writing Skills Mini-Lesson			
	Unit 2 Review	"Mother to Son" and "A Modern Cinderella Story"		
Unit 3: Then and Now	**7**	"Our Century"	Article	Use your background knowledge
	8	"Letting In Light"	Personal essay	Empathize
	9	"Joe, the Vanishing American"	Fiction	Visualize
	Writing Skills Mini-Lesson			
	Unit 3 Review	"Where Are All the Plumbers?" and "The Pilot"		
Unit 4: Taking Chances	**10**	"Our Noise"	Fiction	Imagine
	11	"Work with Dignity"	Article	Use your background knowledge
	12	"Do You Risk Enough to Succeed?"	Article	Use your prior experience
	Writing Skills Mini-Lesson			
	Unit 4 Review	"Robot Helper" and "A Sensible Guide to Risk Taking"		

BEST COPY AVAILABLE

Reading and Thinking Skill	Writing	Speaking and Listening	TRG pages	Workbook pages
Understand cause-and-effect chains	Write an action plan	Interview	21–22	4–5
Draw conclusions	Write an informative essay	Take a survey	22–23	6–7
Identify the main ideas and details	Write a summary	Discuss	24–25	8–9
	Compound sentences		25	10–11
			25	12–13
Analyze setting	Describe a setting	Interview	26–27	14–15
Analyze tone	Write a personal response	Read poetry aloud	27–28	16–17
Analyze dialogue	Write a dialogue	Read dialogue aloud	28–30	18–19
	Complex sentences		30	20–21
			30	22–23
Compare and contrast	Write a comparison and contrast essay	Interview	31–32	24–25
Make inferences	Write a personal essay	Discuss	33–34	26–27
Understand point of view	Write a narrative essay	Discuss	34–35	28–29
	Correcting sentence fragments		35	30–31
			35	32–33
Understand characterization	Write a character sketch	Role-play	36–37	34–35
Draw conclusions	Write an opinion essay	Discuss	38–39	36–37
Identify problems and solutions	Write a narrative essay	Interview	39–40	38–39
	Correcting run-on sentences		40	40–41
			40	42–43

BEST COPY AVAILABLE

Voyager 8 Scope and Sequence

Unit	Lesson	Reading Selection	Genre	Reading Strategy
Unit 1: The Working Experience	**1**	"My Mother Never Worked"	Personal essay	Empathize
	2	"Nightshift Workers" and "Factory Work"	Poetry	Visualize
	3	Economic Graphs	Graphs	Summarize graphs
	Writing Skills Mini-Lesson			
	Unit 1 Review	"Occupational Wage Survey" and "Ike Mazo"		
Unit 2: Breaking New Ground	**4**	"Brothers and Sisters"	Fiction	Use context clues
	5	"The Americans with Disabilities Act"	Brochure	Use your background knowledge
	6	"Subway Conductor"	Personal narrative	Use your prior experience
	Writing Skills Mini-Lesson			
	Unit 2 Review	"Bithiah Carter" and "Facts About National Origin Discrimination"		
Unit 3: Resolving Conflict	**7**	"The Neighbors from Hell"	Article	Use your prior experience
	8	"Calming Upset Customers"	Workplace training information	Summarize
	9	"Summer of 1959"	Essay	Imagine
	Writing Skills Mini-Lesson			
	Unit 3 Review	"Conflict Strategies: What Are You Like?" and "Five Ways of Handling Conflict"		
Unit 4: Attitudes toward Work	**10**	"Brady Keys, Jr."	Biography	Use your background knowledge
	11	"Aunt Dan and Lemon"	Drama	Restate
	12	"Get into the Flow"	Article	Set a purpose for reading
	Writing Skills Mini-Lesson			
	Unit 4 Review	"Getting Fired" and "Bored at Work? Take Charge of Your Lackluster Career!"		

Reading and Thinking Skill	Writing	Speaking and Listening	TRG pages	Workbook pages
Understand characterization	Write a character sketch	Discuss	42–43	4–5
Identify mood	Write a poem	Interview	43–44	6–7
Compare and contrast	Write a paragraph to compare and contrast	Make an oral presentation	44–46	8–9
	Commonly confused words		46	10–11
			46	12–13
Make inferences	Write a personal narrative	Discuss	47–48	14–15
Apply information	Write a fact sheet	Make an oral presentation	48–49	16–17
Recognize objective and subjective writing	Write a personal narrative	Discuss and role-play	49–50	18–19
	Pronoun agreement		50–51	20–21
			51	22–23
Analyze problems and solutions	Write a problem/solution essay	Discuss	52–53	24–25
Apply ideas	Write a solution to a problem	Discuss and role-play	53–54	26–27
Analyze a writer's craft	Write a personal experience essay	Discuss	54–55	28–29
	Subject-verb agreement		55	30–31
			56	32–33
Understand chronological order	Write a biographical sketch	Discuss	57–58	34–35
Interpret a monologue	Write a humorous monologue	Give a monologue	58–59	36–37
Analyze problems and solutions	Write an informative handout	Discuss	59–60	38–39
	More subject-verb agreement		60	40–41
			61	42–43

Overview of *Voyager 7* and *Voyager 8*

▶ Parts of the Books

Voyager 7 and *Voyager 8* are each divided into four theme-based units to give students a meaningful context for their reading, writing, thinking, listening, and speaking activities.

The Four Units

Below is a short explanation of the unit features in *Voyager 7* and *Voyager 8*. Detailed explanations and tips for teaching the lessons and Writing Skills Mini-Lessons are in the Teacher's Notes starting on page 20.

Unit Overviews The overview introduces the theme of the unit. The readings and activities throughout a unit are related to its theme.

Lessons Each unit has three lessons. Each lesson contains these features:

- **Learning Goals** a list of the main objectives of each lesson. Knowing the goals empowers students to take charge of the learning process.
- **Before You Read** a pre-reading activity to help students prepare for the reading selection. Students are encouraged to think about their own knowledge or experience, or they are given essential background information.
- **Preview the Reading** directions for skimming the reading selection to get a sense of what it will be about
- **Set Your Strategy** a guide to help students apply a key reading comprehension strategy
- **Reading** a story, article, biography, essay, poem, or graph related to the unit theme
- **Revisit Your Strategy** an activity in which students can demonstrate their use of the targeted strategy
- **After You Read** questions and discussion topics to check students' literal and inferential comprehension of and reaction to the reading selection
- **Think About It** instruction and practice in a targeted reading and thinking skill
- **Write About It** instruction and practice in producing the first draft of an essay or other type of writing

Writing Skills Mini-Lessons Each unit has a mini-lesson after the last lesson. The mini-lesson teaches and gives practice in a particular issue of sentence structure, usage, or mechanics to help students master basic conventions of written English.

Unit Reviews The unit review gives students a chance to demonstrate their ability to read one or more of the genres and apply the reading, thinking, and writing skills covered in the unit. Students also follow the steps of the writing process to refine one of their first drafts from the unit.

Before Starting the Units

Skills Preview The Skills Preview helps you diagnose how well students read independently and how well they write on a given topic.

While Working through the Units

Answer Key The Answer Key provides answers or sample answers to exercises in the lessons, Writing Skills Mini-Lessons, and unit reviews.

Reference Handbook This handbook contains

- **Writing Skills:** a summary of the information in the mini-lessons
- **The Writing Process:** an outline of the five stages of the writing process

In addition, the handbook for *Voyager 7* also contains rules for capitalization.

After Working through the Units

Skills Review

The Skills Review is a review of all skills taught in *Voyager 7* or *Voyager 8*. If students do well on the Skills Review in *Voyager 7*, you should feel comfortable moving them on to *Voyager 8*.

▶ How to Use *Voyager 7* and *Voyager 8*

You can use *Voyager 7* and *Voyager 8* for one-on-one, group, or independent learning instruction. The Teacher's Notes that start on page 20 will guide you through each lesson in these books. The notes are geared toward group instruction, but you may adapt them to fit your specific needs.

Before you begin to use *Voyager*, read Suggestions for Teaching *Voyager 7* and *Voyager 8* on page 16. This material gives insight into the special needs of adult students. It suggests specific strategies that have proven successful with adult learners.

Begin using *Voyager* by discussing their educational goals with students. Describe ways in which you will help them reach those goals. Go over the Skills Preview answers with each student to assess individual skill levels and needs.

As you work through *Voyager* with students, assess what material each student can do independently and on what type of material he or she needs guidance. Encourage as much independence as possible, but be careful not to frustrate students by having unrealistic expectations.

Adult students need a lot of feedback. Focus on the positive—what students have learned or accomplished. Keep in mind, however, that adult students can also detect insincere praise, so be positive, but truthful.

Working with a Range of Students in a Group Setting

If you are involved in group instruction, your students' literacy levels may vary. Even when they are placed in a group based on their assessed reading level, you will find that adult students have diverse skills and skill levels. Their reading and writing skills may vary greatly, and their writing skills may be several levels below their reading levels. It is essential that you get to know your students as individuals. The following strategies can be used with a mixed-ability group:

- Work through the first few lessons with the entire class. Then let more able students work independently or in pairs to complete the lesson, drawing them back for small- and whole-group discussions, such as Talk About It, and for peer review of writing assignments.
- Encourage more able students to do reinforcement and extension activities while the rest of the group finishes a lesson. Extension activities are suggested in the Teacher's Notes. They can also complete the workbook pages that accompany the student book lesson. The workbook exercises are designed to be done independently, without teacher input.
- Involve more able students in peer tutoring. For instance, have these students read the selection to less able students and help the less able students with the remainder of the lesson.

Working with Students in Independent Learning Programs

If your students are enrolled in independent learning programs, keep these things in mind:

- Work with each student to establish clear learning goals. Later, as you monitor students' work, check that they are working toward their learning goals. Update the goals as needed.
- Assess each student carefully before assigning work. If assigned work is below or above their learning level, independent-study students may become bored or discouraged.
- Customize your curriculum to suit each student. Assign special projects, writing topics, and outside readings to complement each student's interests.
- Monitor each student carefully. Set up a schedule to meet and discuss each student's work. Discuss how each student feels about work completed and progress made.
- Keep in mind that independent-study students may need extra encouragement. If necessary, set up a buddy system or another program to maintain contact between the school and the students. Hold monthly gatherings for students. Let them know that they are part of a group of learners, even though they are working alone.

Using the Skills Preview

Have each student complete the Skills Preview independently. Allow plenty of time. Use the Skills Preview Answers and the Skills Chart to get a sense of the student's comfort level with material taught in that particular *Voyager* book. Discuss the results with the student.

If a student has great difficulty with the Skills Preview, consider using the previous *Voyager* book or be prepared to provide that student with more help.

Working through the Lessons

The Teacher's Notes on pages 20–61 provide teaching suggestions for each lesson in *Voyager 7* and *Voyager 8*.

Working with the Reading Selections

The reading selection is the heart of each lesson. You can use the following strategies with the lesson components to help students better understand the reading:

- Guide students through Before You Read. These activities both help students tap into knowledge they already have and also provide information they may need to fully understand the selection.
- Have students follow the directions in Preview the Reading. Skimming the selection and noting any headings and illustrations gives students an idea of the content, promoting comprehension.
- Explain both the purpose and the technique of the reading strategy designated in Set Your Strategy. If necessary, model the strategy.
- Read or have a volunteer read the italicized introduction to the reading selection aloud. Discuss how this introduction helps students predict what the selection will be about. Ask if the introduction piques their curiosity and makes them want to read it. You may want to read the first few paragraphs of the reading aloud to give students an idea of the reading's tone, style, and content. If the reading is poetry or contains a lot of dialogue, you may want to read the entire selection aloud. When you read aloud, you model the fluency, pace, and inflections of good reading. Also give students the opportunity to read aloud occasionally to build their oral reading skills. Allow students to read the selection silently and become familiar with the material before they read it aloud.
- As students read, they may stumble on unfamiliar words. Some of the more difficult words are defined in footnotes. Read the footnotes during Preview the Reading. If students have trouble with a word that is not defined, encourage them to try to figure out the word from the context. For other decoding strategies, see PCM 13: Strategies for Recognizing Words.

Using the Answer Key

Encourage students to check and correct their own work. Discuss any wrong answers, and make sure students know why they are wrong.

Using the Reference Handbook

You and your students can refer to the Reference Handbook at any time during *Voyager* instruction. Here are some tips:

- **Writing Skills** Have students refer to these pages whenever they are editing their writing.
- **The Writing Process** Refer students to this page when you introduce the writing process and whenever they do the writing portion of a unit review.

Using the Skills Review

Have students complete the Skills Review independently. Use the Skills Review Answers and the Evaluation Chart to help students evaluate their performance. Read what students wrote in the Write About It section, and give them feedback on all parts of the writing process. Discuss the results with students. If a student struggled through or performed poorly on a section of the Skills Review, assess any problem areas. You may want the student to review the lessons or units in which these areas are covered.

Suggestions for Teaching *Voyager 7* and *Voyager 8*

▶ Purpose of *Voyager 7* and *Voyager 8*

Voyager 7 and *Voyager 8* continue the *Voyager* approach of immersing students in the reading and writing processes. Students use reading strategies to help improve their reading comprehension. They analyze and discuss reading selections and apply to the selections such higher-order thinking skills as applying ideas, analyzing problems and solutions, and comparing and contrasting. Students use the writing process as they develop their writing skills. Students also develop their test-taking skills as they complete exercises and reviews throughout the books.

After successfully completing these two books, students will have learned to

- work through theme-based units
- read such literary genres as fiction, biography, essays, articles, drama, and poetry
- use a variety of reading strategies and skills to improve comprehension
- apply higher-order reading and thinking skills
- use the writing process to write essays, narratives, poetry, and other pieces

▶ Characteristics of Adult Learners

When working through these or other materials, keep in mind the following characteristics common to adult students:

Adult learners	**As a teacher or tutor of adult learners, you should**
want and deserve respect but may fear school	• stress accomplishments • give frequent praise • emphasize skills students already have
have a wealth of life experience	• emphasize how much students already can do • design some activities around students' interests and experiences
want to apply what they learn but may feel insecure about using new skills	• provide many opportunities for practice • model and/or practice skills before having students work independently
are accustomed to making decisions	• involve students in setting goals and objectives • offer choices of activities • respect the students' priorities
are busy people and may find planning for the future difficult	• help students prioritize learning goals • develop supplemental activities that speak to special interests • use time carefully

Adapted from *Teaching Adults: A Literacy Resource Book*, New Readers Press, 1994

BEST COPY AVAILABLE

▶ Working with Adult Student Readers

Voyager has been developed to help adult learners become strong readers. You can use a variety of strategies to help students build their skills and their self-confidence. Here are suggestions in six key areas: comprehension, vocabulary, word recognition, fluency, life skills, and study skills.

Improving Comprehension

Even if students can read all the words in a passage, they may not understand the meaning of the whole. Or they may understand the passage on only a literal level. Developing students' ability to infer, analyze, evaluate, and apply is key to building their ability to fully comprehend and appreciate a reading selection. Experience and research have shown that students get more out of reading if they use strategies that engage them actively in the reading process, for example:

- **Pre-reading strategies** include setting a purpose for reading, activating prior knowledge and experience, acquiring necessary background knowledge, and previewing by skimming. Such strategies are developed in pre-reading activities in *Voyager*. In addition, using graphic organizers such as the two- and three-column charts (PCMs 2 and 3 in the back of this book) encourages active reading.
- **During-reading strategies** include predicting what might happen next, visualizing characters and settings, restating and summarizing, using context clues to figure out the meaning of unfamiliar words, and empathizing with the characters. Remind students to apply these strategies as they read.
- **Post-reading strategies** include answering comprehension and discussion questions such as those found in After You Read in *Voyager*. In addition, skill-building activities in Think About It help students develop such higher-order skills as recognizing cause and effect, identifying main ideas and details, making inferences, drawing conclusions, comparing and contrasting, applying information, and recognizing objective and subjective writing. The Teacher's Notes in this book suggest ideas for extending the skill taught in each lesson, and the PCMs offer graphic organizers such as a cause-and-effect chain, a concept web, comparison and contrast charts, and a main idea and details organizer.

Developing Vocabulary

As students begin to read longer and more complex writing, they will encounter more words that are not in their vocabularies. It is important to help students build extensive vocabularies so that they can better comprehend complex ideas. Here are some suggestions for helping students to develop larger vocabularies:

Concept Development Students often have trouble developing a thorough and accurate understanding of abstract concepts. For example, the word *stereotype* appears in the reading selection "Subway Conductor" in *Voyager 8*. To help students understand this and other concepts, you often need to do more than provide a definition. Other activities that will help students understand the essence of such concepts include

- discussing examples of the concept
- discussing instances students think may be examples of the concept but which, in fact, are not
- giving students opportunities to encounter the concept in more than one reading selection
- having students write about the concept

In the case of the *stereotype* concept, students first need to understand that Marian Swerdlow is referring to the stereotype of females as helpless people. Have students give examples of other stereotypes and discuss them. If any of the examples are not stereotypes, be sure to discuss why they are not. In addition, take other opportunities to discuss the concept. For example, as students read stories, discuss with them if a particular character is presented as a stereotype. You can have similar discussions about political cartoons, movies, and television shows. The more students interact with the concept, the more in-depth understanding they will gain.

Personal Dictionaries Students can create their own dictionaries of new and useful words. Have them label each page of a notebook with a letter of the alphabet. As students encounter words they want to learn, they can write the word, a definition, and a sentence containing that word on the appropriate page. Students can also create special topical pages in their personal dictionaries, such as work-related or medical vocabulary, and enter words associated with that topic.

Published Dictionaries Even students reading at levels 7–8 may lack the dictionary skills that can help them develop their vocabulary. Therefore, it is important to determine if students know how to use a dictionary. If some do not, explain how to use guide words. Give them practice looking up words, using pronunciation guides, and reading definitions. PCM 12: Using a Dictionary gives specific instruction in the latter two skills. Select words from the student book lessons, or create your own lists. Use words in sentences to give students practice in selecting the definition that fits a specific context.

PCM 14: Prefixes and Suffixes This PCM gives students practice in analyzing word structure to aid in both vocabulary development and decoding.

Improving Word Recognition

PCM 13: Strategies for Recognizing Words offers tips for students who still need help with decoding skills and recognizing unfamiliar words. The tips also include using context clues and structural analysis—dividing longer words into their component parts—as ways to develop vocabulary.

Improving Fluency

Independent Reading The more students read, the more fluent they become. In addition to working through the *Voyager* lessons, adult students should be exposed to a wide variety of other reading materials—magazine articles, stories, newspapers, materials from community organizations, and materials they must understand to do their jobs well. You can also order the weekly newspaper *News for You,* as well as high-interest, easy-reading books—both fiction and informative reading—from New Readers Press.

Reading Aloud Regular practice in reading aloud will help students develop oral reading fluency. After they have read a selection silently, you can have volunteers read aloud the selection (or part of it, depending on its length). Students can also bring in reading selections they find outside of class to read aloud.

Improving Life Skills Reading

Life skills reading refers to the written material that we must read and interpret daily. This broad category includes phone books, medicine labels, signs and symbols, bank statements, diagrams, maps, graphs, job application forms, want ads, and other such material. To master life skills materials, students must both understand the information and also apply it to their own lives. For instance, students need to be able to read the information on a bottle of medicine and then give the prescribed dosage to a child.

You and your students can build a collection of life skills reading specifically relevant to their lives. Ask students to bring in reading materials they feel are important. The materials may be job-related (e.g., their weekly schedule or a copy of an important memo); financial (e.g., blank credit card applications); medical (e.g., an insurance form); or anything else your students need to use. You can develop activities with the materials, but be sure to delete any personal information first.

Improving Study Skills

Finding a time and place to study outside the class is often a problem for adult students. Give PCM 11: Study Strategies and Test-Taking Tips to those students who have trouble arranging for studying and doing homework assignments.

▶ Working with Adult Student Writers

Accomplished writers have generally gained control over the mechanics of writing and can concentrate on composing. Adult student writers, however, still struggle with both aspects of writing. Here are some strategies to help adult students build their writing skills and their self-confidence.

General Tips

Keep in mind these general tips for helping students improve their writing skills:

- Provide frequent uninterrupted times for writing.
- Let students choose topics that interest them.
- Allow more time for actual writing than for practicing writing skills.
- Carry out each writing assignment yourself, and share your writing with students.
- After students have finished writing a piece, help them to reflect on the writing process. Discuss with them the process they went through and the decisions they made. You can use the outline of the writing process in the back of the student books to guide your discussion.

The Writing Process

Accomplished writers don't simply get an idea, write it down, and produce a finished piece. But inexperienced writers don't know that. They need to be taught that good writing usually involves a process that includes these stages:

1. **Prewriting:** Decide on a topic; generate and organize ideas.
2. **Drafting:** Get ideas down on paper in sentences and paragraphs.
3. **Revising:** Clarify, expand, and refine the content.
4. **Editing:** Correct errors in grammar and mechanics.
5. **Recopying:** Write a final draft, and share it with others.

To begin a discussion of the writing process, ask students to describe what they do when they write. As they describe their processes, name the stages for them. For example:

Student: "First I write the whole thing all at once. Then my wife checks my spelling and punctuation for me."
Instructor: "Your first step is called writing a draft. When your wife checks for errors, she is editing your work. Both of these steps are stages in the writing process."

Show students the outline of the writing process in the Reference Handbook in the back of the student books. Briefly explain the stages. Do any or all of the following:

- Use a piece of your own writing to illustrate the stages. Discuss with students how you came up with a topic, generated ideas about that topic, and organized your ideas. Show them your first draft, explain how you revised and edited the piece, and show them your final draft.
- Work with students as they study the sample and do the prewriting section of each Write About It. Help them choose topics and generate ideas. Model ways they can plan and organize what to write before they begin a draft.
- Provide copies of graphic organizers and other PCMs when you think they may be helpful. See page 62 for a list of PCMs at the back of this book. PCMs 1–6 and 8–10 may prove to be useful writing tools.
- During the Writing Process section of each unit review, help students revise, edit, and recopy the draft they choose. PCM 8: Revising and Editing Checklists may be particularly useful during these activities. Each time students begin a piece of sustained writing, encourage them to refer to the Reference Handbook at the back of the student book.

Journals

Keeping a journal will help students to become comfortable with the flow of writing. Encourage students to write their thoughts, activities, or anything they like in a daily or weekly journal. Emphasize that journals do not need to be revised or edited.

- **A personal journal** includes a student's thoughts, feelings, or observations on anything of interest. For instance, students might keep journals in which they write about the discussion questions in part C of After You Read in each lesson. Students can choose to keep these journals private or to share them.
- **A dialogue journal** is a written dialogue between you and the student. The student shares thoughts, feelings, and observations. You read what the student has written and write responses. You do not correct the student's writing, but you may model corrections in your responses. For example, if the student has misspelled a word, you can use the word spelled correctly in your response.

Writing Portfolios

Writing portfolios document the different types of writing your students do, and they can demonstrate a student's level of expertise with each type. Therefore, they provide an effective way for you to review and evaluate a student's work. Just as important, they let students see their own progress over time. Seeing progress is one of the most important factors in developing students' confidence in their writing. Evidence of progress can include

- longer pieces with more complex and fully explained ideas
- better organization
- more precise and mature vocabulary
- longer and more varied sentence structure
- fewer mistakes in spelling, punctuation, capitalization, and grammar

To make a writing portfolio, have students date all their writings and keep them in a working folder. Review these writings together periodically, and discuss areas of improvement. Students can select special pieces to place in a writing portfolio or in a more comprehensive progress portfolio. Here are some tips for developing either type of portfolio:

- If a student takes a piece of work through the writing process, staple the drafts together with the final product on top. Each draft should bear the date on which it was written.
- Have students use PCM 16: Tips for Preparing Your Progress Portfolio as they select pieces from their working folders to include in their portfolio. Have them list and explain why they chose those pieces. Have them make sure each piece includes the date on which it was written.
- Use PCM 17: Portfolio Conference Questionnaire to help you and the students evaluate their progress. Schedule a portfolio conference with each student to evaluate his or her portfolio.

About Mechanics

The mechanics of writing include spelling, punctuation, capitalization, sentence structure, and grammar. One of the most effective ways to reduce students' errors in mechanics is to look for patterns in errors, teach the rules that relate to the most common, and give practice exercises that deal with those errors. Select one or two of the most common or egregious errors to work on at a time, or ask the student to select which ones to work on.

Spelling is particularly problematic for many students. They need to understand that while spelling is important in effective writing, becoming a good speller is a long-term process. They need not correct every spelling error in every piece. Take a long-term approach by following these suggestions:

- Have students keep a personal spelling notebook. They can label each page with a letter of the alphabet. They should write words they want to know how to spell on the appropriate pages. They might also include a sentence for each target word.
- Make lists of words that students commonly use and misspell. Base spelling assignments on words that students need or want to know.

Keep in mind that errors in grammar often reflect the way a person speaks. People who speak nonstandard English usually write that way as well. Since speech patterns are habits formed when learning to speak, it takes a good deal of effort to change them. This type of error also needs a long-term approach, working on one or two problem areas over a period of time.

Voyager 7 Teacher's Notes

Pre-Assessment

Before you begin Unit 1, have students complete the Skills Preview at the beginning of *Voyager 7* (see Using the Skills Preview, page 14).

In addition to *Voyager 7*, students will need

- folders in which to keep their finished work and their work in progress (see Working Folders, page 7)
- notebooks to use as personal dictionaries and personal spelling lists (see pages 17 and 19)

▶ Unit 1: Getting Ahead

Part of Unit	Voyager 7 pages	TRG pages	Workbook pages
Overview	13	20	
Lesson 1	14–23	21–22	4–5
Lesson 2	24–31	22–24	6–7
Lesson 3	32–40	24–25	8–9
Writing Skills Mini-Lesson	41	25	10–11
Unit 1 Review	42–44	25	12–13

Student Objectives

Reading

- Read an interview, graphs, and an article
- Apply the reading strategies of empathizing, restating, and summarizing
- Understand cause-and-effect chains, draw conclusions, and identify the main idea and details

Writing

- Write an action plan, an informative essay, and a summary

Speaking and Listening

- Conduct an interview, take a survey, and discuss

▶ Unit 1 PCMs

PCM 1: Cause-and-Effect Chain
PCM 5: Main Idea and Details Organizer
PCM 8: Revising and Editing Checklists
PCM 12: Using a Dictionary
PCM 13: Strategies for Recognizing Words
PCM 14: Prefixes and Suffixes
PCM 15: Student Progress Tracking Sheet

▶ Personal Dictionaries and Spelling Notebooks Encourage students to add words they would like to learn to their dictionaries and spelling lists during each lesson in Unit 1.

▶ Word Recognition Strategies If students need practice with recognizing words, distribute copies of PCMs 13 and 14 for them to work with.

Unit 1 Overview (p. 13)

This overview introduces the theme "Getting Ahead" and encourages students to relate to it personally. Read the overview aloud, or ask volunteers to read it. Ask students what "getting ahead" means to them. If students emphasize only making money, suggest other ideas, such as improving relationships with others, providing better education for our children, understanding more about the world, and living healthier lives.

Be an Active Reader Explain that experienced readers are active readers—they think about the information they are reading and try to figure out words and ideas they don't understand. Encourage students to mark things they don't understand with question marks and underline any words they don't know. Tell them they will return to any marks they make after they have finished the reading.

BEST COPY AVAILABLE

Lesson 1 (p. 14)

Learning Goals Discuss the learning goals. Explain that Lesson 1 will focus on these goals.

Before You Read Read the first paragraph. As students list ways a person may have a bad start in life, ask them to consider circumstances *beyond* a child's control, such as the family's economic situation, and *within* a child's control, such as applying oneself at school and staying out of trouble. As students answer the second question, help them see that determination and drive, belief in themselves, and hope for the future are some qualities that help people build successful lives. Briefly discuss examples that students provide.

Explain that interviews generally repeat what the speaker said word for word. Since spoken English is less formal than written English, interviews are less formal than most other types of writing.

Preview the Reading Read this aloud, and demonstrate how to preview a reading. Briefly discuss the question with students.

Set Your Strategy: Empathize Explain that we use reading strategies to help us understand what we read. We use strategies *consciously* to improve our comprehension and appreciation of what we are reading. Read the paragraph. Explain that one strategy is to imagine ourselves in the place of people we read about in order to understand their feelings. Students will try to use this strategy, called *empathizing*, as they read "Marilyn."

"Marilyn" Read the italicized introduction. Point out single and double quotation marks in the second and third paragraphs of the reading. Explain that they signal actual spoken words. Have students read the selection silently and then take turns reading it aloud. (See also Working with the Reading Selections on page 14 of this book.)

Encourage students to mark the text, as explained in Be an Active Reader on page 13. At the end of the selection, have them check any marks they have made. If students have underlined unfamiliar words they can't figure out, give them PCM 13 to use. PCM 14 may also prove useful if students need help in structural analysis. If students can't figure out words they have marked, suggest they use a dictionary. If they don't know how to use a dictionary, give them PCM 12 to provide practice in looking up words, using the pronunciation guide, and determining which of the multiple meanings applies in a particular context.

Revisit Your Strategy: Empathize Ask students to put themselves in Marilyn's shoes and try to feel as she felt at different points in her life. Go over the example with students. Have them complete the exercise independently and check their answers in the Answer Key. Tell them that the sample answers in the Answer Key are suggestions only.

After You Read

A. Have students do this exercise independently and check their answers in the Answer Key. Remind them to choose only one answer per question. Discuss any wrong answers. To improve students' reading comprehension skills, help them find evidence for the correct answer in the selection.

B. Ask students to support their answers with evidence from the reading. Discuss any wrong responses and why they are wrong.

C. Have students discuss the questions in pairs or small groups. If time allows, have groups share their answers with the entire class. Encourage students to answer the questions in writing.

Extending the Reading Have students work in pairs or small groups to list sacrifices required to get ahead. For example, Marilyn gave up her social life to focus on her job and children. Ask, *"What other sacrifices do people make to reach their dreams? What sacrifices are you making?"* If time permits, have groups share their lists with the entire class.

Think About It: Understand Cause-and-Effect Chains Read the introduction. On the board, write a few other cause-and-effect relationships, such as:

- **cause:** Marilyn's dad taught her how to work hard.
- **effect:** Marilyn had no trouble adjusting to the work.

Ask volunteers for other examples from everyday life. Explain that a series of causes and effects is linked together, like the links in a chain.

A. Read the excerpt, and study the cause-and-effect chain. Be sure that students recognize that the first effect becomes the second cause, and so on. Have students fill in the final effect.

Read the tip. To compare cause and effect with sequence, give another example, such as:

- **cause:** Press the gas pedal on your car.
- **effect:** The car moves forward.

vs.

- **sequence:** Get in your car, and start the engine.

B. Have students do the Practice independently. Discuss their responses before going on.

Talk About It Discuss the interview questions students might ask. Encourage them to elicit feelings and opinions as well as facts with questions like "How do you feel about what you are doing?" Explain that personal views will make the interview more interesting. Set a date when interviews should be completed and results will be reported.

After the interviews are done, suggest that students empathize with their interview subject. Ask, *"Now that you have interviewed this person, put yourself in his or her shoes. What new things do you understand about this person?"*

Extending the Skill Distribute copies of PCM 1, and ask students to chronicle at least one cause-and-effect chain in their own life or in the news. Tell them each chain should have at least three true causes and effects; sequences or coincidences don't count. Let partners evaluate each other's work.

More Practice *Voyager 7 Workbook* p. 4. Workbook exercises are to be done independently. They should not require teacher input.

Write About It: Write an Action Plan Read the introduction.

Study the Sample Have students read Steps 1 and 2 of the sample. Explain that an action plan is a way to organize your actions to meet a goal. Turn to the sample on page 23. Point out that the goal—to stop smoking—is included in the title. Have students look at the structure of the plan before reading. Note the two stages and the series of steps within each stage.

Your Turn

A. Read Step 1. Ask students to think about a goal they would like to work toward. Tell them to consider goals they can begin to work toward immediately. Also have them consider ways to overcome obstacles. For example, if the goal is to find a job, how will a student cope with obstacles such as the need for transportation or child care? Have students fill in their goal. Read Step 2.

B. Ask students to check the sequence of their action plan for logic. Be sure students read the tip. Ask them to date their writing and put it in their working folders. (See Writing Portfolios, page 19.)

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 2 (p. 24)

Learning Goals Discuss the learning goals.

Before You Read Read the first paragraph. Have students check items they are familiar with. Then have students answer and discuss the two questions.

Preview the Reading Discuss the definition of *data*. Ask students for other examples of data. Encourage students to think of graphs they have seen in newspapers, books, or magazines or on the job.

Model how to preview a graph by reading the title and labels of the graph on page 25. Point out the key: "Used the Method" for the dark bars and "Were Successful Using the Method" for the light bars. Ask, *"What two things are being compared?"* Students should see that the graph compares the number of people who tried a job search method and the number of people who were successful with it.

Set Your Strategy: Restate Read the paragraph. Explain that restating is a good way to check one's understanding of information. If students can put the comparisons shown on graphs into their own words, they will know that they understand what the graphs say.

"The Job Search: What Works?" Have a volunteer read the italicized introduction and the title. Read the first two paragraphs, pointing out the parts of the graphs as you refer to them. Read the next two paragraphs and demonstrate how to estimate the success rate by comparing the heights of the bars. Then show students how to find a more precise success rate by dividing the larger number by the smaller number. They can use calculators for this step if they have them. Restate the success rate by saying, "That means that for every four people that used this method, only one person found a job."

Revisit Your Strategy: Restate Have students fill in the blanks in the first restatement. Using that as a pattern, have them do the second restatement.

After You Read

A. See Lesson 1 notes.

B. Ask students to cite data from the graphs to support each statement they check. Discuss any wrong answers and why they are wrong.

C. See Lesson 1 notes.

Extending the Reading Using the graph, help students make a list of the three most successful methods:

1. Apply directly to employer.
2. Answer local newspaper ads.
3. Ask friends about jobs where they work.

Have students make lists of employers and friends they might ask about a job. Have them read the job ads in the local newspaper and bring to class an ad for a job in which they are interested. Discuss the ads during the next session.

Think About It: Draw Conclusions Read the introduction, and give an example: "*If you come home to find that your electric clocks are all slow and your freezer is defrosted, you might conclude that the power was out.*"

A. Preview the circle graph by reading the title and labels. Have students confirm that the segments add up to 100 percent. Remind students that they will draw conclusions about the information provided on the graph. Read the explanatory text and have students answer the question. Discuss the tip.

B. Have students do the Practice independently or working in pairs. Discuss their responses.

Talk About It Encourage students to survey at least eight people. Point out that this is just a practice. Discuss briefly how size and randomness are both needed for a valid survey. Subjects must be selected randomly. The more subjects there are, the more valid the survey is.

Extending the Skill Ask students to estimate the number of hours they spend on a typical day on these activities: housework; grooming; child care, if relevant; job, if any; school; reading; watching TV; hanging out with friends; sleeping; and other. Have each student draw a circle graph that shows the estimated amounts. Be prepared to help translate number of hours into percentages, and then percentages into sections on their graphs. Then ask students to draw conclusions about how they spend their time. Ask, "*What changes would you like to make, if any, to help you save time?*"

More Practice *Voyager 7 Workbook* p. 6

Write About It: Write an Informative Article Read the first paragraph.

Study the Sample Explain that an informative article uses examples, reasons, or data in discussing a topic. Have students read Steps 1 and 2. Read the sample essay and discuss it. Help students see the connection between the restatements in Step 2 and the finished article.

Your Turn

A. Encourage students to work with a graph they understand well and find interesting. If necessary, model how to do Step 2 by using the graph "Effectiveness of Job Search Methods." Ask volunteers to restate information and draw conclusions about it.

B. Be sure students read the tip. Point out how the model essay follows the tip. Have students write their own informative articles based on the graph of their choice. Ask them to date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 3 (p. 32)

Learning Goals Discuss the learning goals.

Before You Read Read the first paragraph, or ask a volunteer to read it. Have students answer each question and discuss their responses.

Preview the Reading Point out that informative articles use examples, reasons, and data to explain a topic. Read the title of the selection and ask, *"What topic will the author be explaining?"* Draw students' attention to the illustration and the bold headings. Explain that headings are titles in miniature: just as a title tells the topic of an article as a whole, so a heading tells the topic of a section. Point out the footnotes, and tell students that certain difficult words are numbered and defined for them. Read the footnotes, and discuss any words that are unfamiliar to students.

Set Your Strategy: Summarize Read the paragraph with students. Explain that if students can state in their own words the main ideas of what they read, they will know they have understood it. Remind students to use this strategy as they read, and tell them they will work with the strategy when they finish reading.

"Yes, You Can Get That Raise" Read the italicized introduction. Tell students to pay particular attention as they read the article to any advice and tips that might apply to their job situation. For other tips about reading the selection and handling vocabulary problems, see Lesson 1 notes.

Revisit Your Strategy: Summarize Remind students that the purpose of a summary is to give the main points of a selection and sum them up in a statement. This statement should be general enough to include *all* the main points. After students answer the question, have them check the Answer Key for an explanation of the correct response.

After You Read

A. See Lesson 1 notes.
B. See Lesson 1 notes.
C. See Lesson 1 notes.

Extending the Reading Point out that "Yes, You Can Get That Raise" gives tips on how to handle a situation that many people find difficult. Ask students to think of other difficult situations that they might give tips on, such as "Yes, You Can Get That Job" or "Yes, You Can Pass That Driver's Test" or "Yes, You Can Survive Being a Parent." Have students work in pairs or small groups to brainstorm lists of at least four tips on the topic of their choice. Then have groups share the lists with the class.

Think About It: Identify the Main Ideas and Details Read the first paragraph. To help students understand the concept of implied main idea, write the following list on the board:

1. Exercise.
2. Stay away from high-fat foods.
3. Eat plenty of fruits and vegetables.
4. Drink plenty of water.

Ask, *"What general statement, or main idea, would sum up the details on the list?"* Students should see that the details are about losing weight or living in a healthful manner and write main idea statements accordingly.

A. Read the paragraph, and discuss students' answers to the questions. Help students distinguish main ideas, supporting details, and minor details. Have a volunteer read the tip.

B. Have students do the Practice independently, and then discuss their responses.

Talk About It Encourage students to talk about their experiences and give tips on what worked well for them. If students lack job experience, they might discuss which of the tips they would most likely try on the job and why they think these tips would be successful.

Extending the Skill Have each student find a short article from a local newspaper and use PCM 5 to analyze the structure of the article. Have partners evaluate each other's work.

More Practice *Voyager 7 Workbook* p. 8

Write About It: Write a Summary Read the introduction. Emphasize the connection between writing a summary and identifying the main ideas and details of an article. A summary is a brief restatement of the main ideas of an article, leaving out most of the details.

A. **Prewriting** Have students read Steps 1 and 2 and follow the directions.
B. **Writing** Be sure students read the tip before they write. Encourage them to check their summaries to make sure they wrote in complete sentences. Have students date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Writing Skills Mini-Lesson: Compound Sentences (p. 41)

Read the introduction. Explain that a compound sentence is a way to express two complete thoughts within one sentence. This type of sentence gives writers an option—a way to diversify writing and make it more interesting.

1. Read the rule with students. Be sure students know the meanings of *subject* and *verb*. Write a few other compound sentences on the board, and ask students to identify the subject and verb in each independent clause.
2. Read the rule and the examples. Provide another compound sentence that uses each connecting word. Then ask students to think of an example sentence for each word.
3. Read the rule. Point out that the comma comes at the end of the first complete thought and is always placed before the connecting word. Write several other example sentences on the board, and have students insert the commas.

Practice Have students complete this on their own. Go over their completed sentences as a class, discussing any issues that arise. Have students date their writing and put it in their working folders.

More Practice *Voyager 7 Workbook* p. 10

Unit 1 Review (p. 42)

Explain that this review will help students evaluate what they have learned in Unit 1. Allow plenty of time for students to complete the review.

Reading Review Have students read the selections and complete the questions independently.

The Writing Process Before students begin this section of the review, have them turn to page 176 in their textbook. Discuss the five steps of the writing process. Point out that students have already completed steps 1 and 2 for each draft they wrote in Unit 1. Ask students to choose the draft they would like to work with further.

Distribute copies of PCM 8. Work with students as they revise, edit, and create a final draft. To further help students with the revising step, go over the points at the bottom of the review page. When they get to the editing stage, remind students to check their writing for correctly written and punctuated compound sentences. Have students date their writing and put it in their working folders.

Extending the Theme To extend the theme "Getting Ahead," ask students to think of what getting ahead meant to them at the beginning of this unit. Ask if they have broadened their concepts of what "getting ahead" means. Ask students to make note of *two* ways in which they want to get ahead. Have them think of two or three things they can do to achieve each goal. Encourage students to work toward these goals and to check periodically to see how close they are to achieving their goals.

More Practice *Voyager 7 Workbook* p. 12

Final Note Review with students the copies of PCM 15 that they completed for this unit. Ask what additional help they think they will need with the material from the three lessons and the Writing Skills Mini-Lesson in Unit 1. Discuss possible ways of meeting those needs.

▶ Unit 2: Hard Times

Part of Unit	Voyager 7 pages	TRG pages	Workbook pages
Overview	45	26	
Lesson 4	46–55	26–27	14–15
Lesson 5	56–63	27–28	16–17
Lesson 6	64–73	28–30	18–19
Writing Skills Mini-Lesson	74–75	30	20–21
Unit 2 Review	76–78	30	22–23

Student Objectives

Reading

- Read a poem and excerpts from an autobiography and a play
- Apply the strategies of using context clues, using background knowledge, and visualizing
- Analyze setting, tone, and dialogue

Writing

- Write a description of a setting, a personal response, and a dialogue

Speaking and Listening

- Interview, discuss, read aloud poetry and dialogue

▶ Unit 2 PCMs

PCM 3: Three-Column Chart
PCM 6: Concept Web
PCM 8: Revising and Editing Checklists
PCM 13: Strategies for Recognizing Words
PCM 14: Prefixes and Suffixes
PCM 15: Student Progress Tracking Sheet

▶ Personal Dictionaries and Spelling Notebooks Encourage students to add words they would like to learn to their dictionaries and spelling lists during each lesson in Unit 2.

▶ Word Recognition Strategies If students need practice with recognizing words, distribute copies of PCMs 13 and 14 for them to work with.

See Lesson 1 notes for lesson segments not addressed in these notes.

Unit 2 Overview (p. 45)

This overview introduces the theme "Hard Times" and encourages students to relate to it personally. Read the overview, or ask volunteers to read it. Discuss what *hard times* means to students. Encourage them to draw on their own experiences as they discuss how people make it through hard times. Encourage them to think of intangibles, such as moral support from family and friends, as well as tangibles, such as a job or a loan.

Be an Active Reader See Unit 1 notes.

Lesson 4 (p. 46)

Learning Goals Discuss the learning goals.

Before You Read Ask if students know who Maya Angelou is. Read the introduction, or ask a volunteer to read it. Have students answer the questions, and discuss their responses. Provide students with background on the Great Depression, if necessary.

Preview the Reading Discuss the illustrations. Have a volunteer read the introduction, and ask students to predict what will be in the excerpt. Read the footnotes, and discuss any unfamiliar words.

Set Your Strategy: Use Context Clues Read both paragraphs. Then turn to the words *juice harp* in the last sentence of the second paragraph of the reading, which starts "On Saturdays." Ask students to identify context clues that help define it. Encourage students to use the clues they mention to predict the definition.

"I Know Why the Caged Bird Sings" Reading a descriptive piece such as this selection can be

BEST COPY AVAILABLE

demanding for students. You may choose to read it aloud, stopping at intervals to have students summarize what was just read and to predict what might come next.

Revisit Your Strategy: Use Context Clues As a class, match the three words to their definitions. Then have students do the activity in the last paragraph and share their responses with the class.

Extending the Reading Invite students to read more of Angelou's book *I Know Why the Caged Bird Sings* or another of her books (available at most libraries). Have students form discussion groups to share their reactions with each other.

Think About It: Analyze Setting On the board, write the headings *Time* and *Place*. Then ask students to suggest words that describe the time and place in which the class is being held. Note that *time* can refer to time of day, season of the year, or era and that *place* can refer to a room, a building, a city, a country, and so on.

A. Do the activity as a class. Make sure students can identify both the details that convey the setting and the feelings that underlie the details. Read the tip.

B. Have students do the Practice independently, and then discuss their responses.

Talk About It Remind students how to take notes during an interview.

Extending the Skill Tell students to imagine they are creating a time capsule. Ask, *"What ten items would you put in a time capsule to let your great-grandchildren know what your community was like during this time?"* Give examples of items that reveal time and place, such as a copy of a local newspaper or a family photo. Have students list 10 items and explain why they chose them. Invite students to compare their lists.

More Practice *Voyager 7 Workbook* p. 14

Write About It: Describe a Setting Read the first paragraph.

Study the Sample Have students read Steps 1 and 2. Draw a concept web on the board (see PCM 6). In the center oval, write "fourth-grade class play." Write the listed details on lines radiating from the center. Then have a volunteer read the sample, and discuss its structure: it begins with a description of the situation that triggered the memory of a certain time and place and then goes on to describe it.

Your Turn

A. Encourage students to write about a setting that they feel strongly about and can easily visualize. Have them do Step 1. Distribute copies of PCM 6, and show them how to use the concept web to list their descriptive details.

B. Tell students to use their concept webs as they write, and be sure they read the tip. Have them date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 5 (p. 56)

Learning Goals Discuss the learning goals.

Before You Read Have volunteers read the first two paragraphs. As the checklist is read, have students check any familiar items. Read the last paragraph. Discuss the elements of poetry that students are familiar with. Point out that rock, rap, country, and other types of music also usually contain rhythm, rhyme, repetition, and images.

Preview the Reading Discuss the title and illustration. Note that the poem will be easier to understand if students avoid stopping at the end of each line as they read it. Read the first six lines aloud as a single sentence, as follows: *"A job, to feed the time I spend adrift in search of substance in the street, awake at three a.m., not knowing where or when the end will come to my disdain."*

Set Your Strategy: Use Your Background Knowledge Explain that experienced readers draw on what they already know to understand what they read. Point out that students have some knowledge of poetry and of being out of a job they can use.

"A Job" Read the italicized introduction and ask, *"What thoughts and feelings might you expect to* *find in this poem?"* Remind students they can empathize with the speaker and draw on similar experiences that they have had to help them understand the poem. Read the poem as students read silently along. Then have volunteers read it.

Revisit Your Strategy: Use Your Background Knowledge Have students do the activity and discuss their responses.

Extending the Reading Ask students who have a favorite poem to bring it to class. Have copies of some well-known traditional poems with regular meter, rhythm, and rhyme. Have students work in small groups to use the checklist on page 56 to compare different poetic techniques used in the sample poems. Have them discuss which forms they prefer and why.

Think About It: Analyze Tone Explain that when people speak, they convey their attitude through their tone of voice. Write the sentence "You did a fine job" and ask volunteers to read the sentence in different tones of voice, such as excitement, sarcasm, gentle encouragement, and disgust.

Explain that writers convey tone through word choice, punctuation, and other techniques. Demonstrate this point by adding an exclamation point to the sentence and asking how it should be read. Add a question mark, and ask how the tone changes. Then discuss the introductory paragraphs.

A. Discuss students' responses to the checklist. Since tone is subjective, their answers may differ. Discuss how our own experience colors our interpretation, and stress the fact that there isn't one "correct" interpretation. Have students read the tip.

B. Have students do the Practice independently, and then discuss their responses.

Talk About It Encourage students to draw conclusions based on the results of the comparison and contrast. If volunteers are willing, role-play a discussion of the poem among the people listed.

Extending the Skill Ask students to imagine that the speaker in "The Job" is about to start his first day on a new job. Have them name some jobs he might have, and list their responses on the board. For each job named, ask, *"How do you think the speaker feels? Why?"* Have students form small groups and choose one of the jobs listed. Ask them to write a poem to fit the speaker's new situation and attitude. Have groups read their poems aloud in the appropriate tone.

More Practice *Voyager 7 Workbook* p. 16

Write About It: Write a Personal Response Read the first paragraph.

Study the Sample As a class, read Steps 1 and 2. Make sure that students understand how to read the chart before moving on. Read each sample in the appropriate tone of voice. Ask students to describe the tone of each, supporting their descriptions with evidence from the samples. Then ask, *"Which response would you rather receive? In your opinion, which response is more likely to help the worker perform better?"* Discuss the importance of tone in work communications.

Your Turn

A. Encourage students to work with a topic they find interesting. Model how to do Step 2. Select a topic, draw a three-column chart on the board, and have the class complete it by discussing the selected situation. Distribute copies of PCM 3, and have each student complete a chart to plan his or her responses. Have a student read the tip.

B. Using the ideas in the completed chart on the board, write a short sample personal response with a positive tone. Ask students to describe what the negative response might say. Then have students write two responses based on the charts they filled in. Ask them to date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 6 (p. 64)

Learning Goals Discuss the learning goals.

Before You Read Ask if students are familiar with any Neil Simon plays. Several have been made into movies, including *The Odd Couple, The*

Sunshine Boys, and *The Prisoner of Second Avenue.* Read the first paragraph, or ask a volunteer to read it. In answering the first question, encourage students to empathize with the person described.

Ask students to write their response to the second question in the form of a line of dialogue, for example: "Don't worry, dear. We'll be OK no matter what." Have volunteers write their responses on the board. Ask the class to act as directors and describe how the lines should be read. Have them specify facial expressions, tone of voice, and any gestures to be used. Write students' stage directions in parentheses on the board, and have volunteers follow the directions as they read the lines.

Read the paragraph about Neil Simon. Ask if students can give examples of TV or movie comedies that have serious themes.

Preview the Reading Point out the characters' names along the left margin and the stage directions in italics. Note that the photographs are from the movie based on the play.

Set Your Strategy: Visualize Explain that experienced readers form mental pictures as they read to help them understand what they are reading. Point out that, since plays are written to be acted, much of the meaning is conveyed through the actors and their movements. It is important to try to visualize them as you read their lines.

"The Prisoner of Second Avenue" Before students begin to read, tell them that Second Avenue is in a well-to-do part of New York City. Discuss other references that might confuse students, such as the reference to the specialty store Abercrombie's. Have students read the excerpt silently. Then ask volunteers to read the parts of Edna and Mel. Encourage them to follow the stage directions as they read. Ask other pairs to read, and discuss any differences in interpretation that may arise.

Revisit Your Strategy: Visualize Read the directions, and have students list details they visualized. Ask volunteers to share their responses. Make sure students understand there are no right or wrong answers, that different responses are to be expected.

Extending the Reading Borrow multiple copies of the play from a library and invite interested students to read the entire play, or make available copies of other plays by Simon for interested students. Encourage pairs of students to prepare other scenes to read to the class.

Think About It: Analyze Dialogue Read the introduction. Write the word *dialogue* on the board, and explain that it comes from two word parts and means "to speak between." Compare its structure and meaning with *monologue.* Students may have seen comedy monologues on TV.

A. Have a volunteer read Edna's first lines. Help students analyze the dialogue by asking these questions: *"What fact about Mel's job history do we learn from this dialogue? How do punctuation marks such as ellipsis points* (three dots in a row) *guide us in reading the lines? Is Mel in the habit of discussing job problems with Edna? How can you tell?"* Ask similar questions as volunteers read the rest of the dialogue. Be sure students read the tip.

B. Have students do the Practice independently, and then discuss their responses.

Talk About It List students' responses on the board under the headings *People's Fears Now* and *Mel's Fears.* Discuss any differences in the lists.

Extending the Skill Borrow multiple copies of another play appropriate for students, such as Neil Simon's *Odd Couple,* Paul Green's *Native Son* (based on Richard Wright's novel), or Paddy Chayefsky's teleplay *Marty.* Have students work in small groups to analyze scenes from the play by identifying the emotion the characters are feeling. Have students support their analyses by listing evidence such as stage directions, words and phrases, and punctuation marks. Invite students to do a dramatic reading of selected dialogue and explain their oral interpretations.

More Practice *Voyager 7 Workbook* p. 18

Write About It: Write a Dialogue Read the introduction. Explain that students will write a dialogue based on a situation they choose.

Study the Sample Have students read Steps 1 and 2. Read the sample dialogue and tip with students.

Your Turn

A. Ask students to think about a situation that they find truly interesting. Encourage them to draw on their own experiences rather than mimicking dialogue they have heard on TV. Have them do steps 1 and 2.

B. Remind students to picture the situation and "hear" the people's voices as they write. Ask them to date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Writing Skills Mini-Lesson: Complex Sentences (p. 74)

Read the introductory section. Explain that a complex sentence shows a logical relationship between two ideas. In the sample sentence, the dependent clause explains the conditions under which "you" feel helpless. Point out that complex sentences help writers vary their writing and make it more interesting.

1. Read this rule with students. If necessary, write a few other complex sentences on the board and ask students to punctuate them. Write each sentence two ways, as in the lesson.
2. Point out that dependent clauses can be identified because they begin with a certain kind of connecting word or phrase. Discuss the chart. Write a complex sentence to demonstrate the use of each connecting word. Then ask volunteers for an example sentence for each, and write them on the board.

Practice Have students do the Practice independently, and discuss their answers. For extra practice, have students write the sentences in part B two ways. Have students date their writing and put it in their working folders.

More Practice *Voyager 7 Workbook* p. 20

Unit 2 Review (p. 76)

Follow the process described in Unit 1.

When students get to the editing stage in the Writing Process, have them use PCM 8. Remind them to check their writing for correctly written and punctuated compound and complex sentences. Have students date their writing and put it in their working folders.

Extending the Theme To extend the theme "Hard Times," have students form groups and discuss the causes of hard times they have read about in this unit (poverty, unemployment, the threat of unemployment). Have them list other difficult life situations that people sometimes face (homelessness, ill health, abusive homes). Then ask them to list resources that can help people through hard times (government programs, social welfare organizations, religious and service organizations, family and friends, personal faith, personal will).

More Practice *Voyager 7 Workbook* p. 22

Final Note Review with students the copies of PCM 15 that they completed for this unit. Ask what additional help they think they will need with the material from the three lessons and the Writing Skills Mini-Lesson in Unit 2. Discuss possible ways of meeting those needs.

▶ Unit 3: Then and Now

Part of Unit	Voyager 7 pages	TRG pages	Workbook pages
Overview	79	31	
Lesson 7	80–89	31–32	24–25
Lesson 8	90–99	33–34	26–27
Lesson 9	100–111	34–35	28–29
Writing Skills Mini-Lesson	112–113	35	30–31
Unit 3 Review	114–118	35	32–33

Student Objectives

Reading

- Read an article, an essay, and an excerpt from a story
- Use background knowledge, empathize, and visualize
- Compare and contrast, make inferences, and understand point of view

Writing

- Write a comparison/contrast essay, a personal essay, and a narrative essay

Speaking and Listening

- Interview and discuss

▶ Unit 3 PCMs

PCM 2: Two-Column Chart
PCM 3: Three-Column Chart
PCM 8: Revising and Editing Checklists
PCM 9: Essay Structure and Tips
PCM 10: Essay Model
PCM 13: Strategies for Recognizing Words
PCM 14: Prefixes and Suffixes
PCM 15: Student Progress Tracking Sheet

▶ Personal Dictionaries and Spelling Notebooks Encourage students to add words they would like to learn to their dictionaries and spelling lists during each lesson in Unit 3.

▶ Word Recognition Strategies If students need practice with recognizing words, distribute copies of PCMs 13 and 14 for them to work with.

See Lesson 1 notes for lesson segments not addressed in these notes.

Unit 3 Overview (p. 79)

This overview introduces the theme "Then and Now" and encourages students to relate to it personally. Read the overview to students, or ask volunteers to read it. As students discuss the questions, encourage them to describe family stories of "the old days" that have been handed down by their parents or grandparents. Have students discuss similarities and differences between their daily lives and those of their ancestors. If necessary, mention specific topics to compare and contrast, such as educational or job opportunities, standards of living, or roles of men and women. Ask volunteers to share their responses to the final question.

Be an Active Reader See Unit 1 notes.

Lesson 7 (p. 80)

Learning Goals Discuss the learning goals.

Before You Read Discuss students' responses to the first question. To encourage discussion, you might play tracks from Simon & Garfunkel's album *Bookends,* which includes brief interviews with elderly residents of nursing homes. (This album is available on CD; you may be able to find it at a public library.)

To give students a panoramic view of the 20th century, create a time line. On the board, draw a horizontal line divided into 10 equal parts. Then ask students to put the events listed in the second question into chronological order on the time line. If necessary, briefly provide background on the

BEST COPY AVAILABLE

events. Ask students for any other major events they would like to add. Discuss question 3, and ask students to explain their responses.

Preview the Reading Read the photo captions, and have students discuss how the photos relate to the unit theme. Read the italicized introduction and the first paragraph of the article, and ask, *"What do you think this article will contain? Why?"* Encourage students to make predictions. Read the footnotes, and discuss any words that are unfamiliar to students.

Set Your Strategy: Use Your Background Knowledge Read the paragraph with students. Remind them that experienced readers draw on what they already know to understand what they read. Have students do the activity independently. Distribute copies of PCM 2 for their background knowledge charts.

"Our Century" Suggest that as students read they highlight any information that they didn't know.

Revisit Your Strategy: Use Your Background Knowledge Read the directions. Have students fill in the column headed *What I Learned* with the material they highlighted. Then discuss their responses.

Extending the Reading Discuss what kinds of things we can learn by talking to the elderly about the "old days." Ask students in what other ways we can learn about the past. Have them compare and contrast the different ways of studying history and what each way can teach us.

Think About It: Compare and Contrast Read the first paragraph. Write the words *compare* and *contrast* on the board, and make sure students can differentiate between the two.

A. Have a volunteer read the directions. Copy the chart on the board, and complete and discuss it as a class. Read the tip. Ask volunteers to use each of the clue words in a sentence, or provide a sentence for each one.

B. Have students do the Practice independently, and then discuss their responses.

Talk About It Have students work in pairs or small groups to write interview questions. Encourage open-ended questions (for example, "Why was this event important to you? How did you feel as you lived through it?") as well as questions with short answers ("What was the most important historical event you lived through?"). Encourage students to write reports of their interviews.

Extending the Skill Have students form small groups, and distribute a copy of PCM 2 to each group. Ask students to create "then and now" comparisons of the current and previous decades. Suggest several topics for comparison, such as popular music, men's and women's fashions, favorite forms of entertainment, and major news events or social problems. Let the groups choose a topic. Have groups present their lists to the class, and draw conclusions about changes in society.

More Practice *Voyager 7 Workbook* p. 24

Write About It: Write a Comparison and Contrast Essay Read the first paragraph aloud.

Study the Sample Have students read Steps 1 and 2. Help students read the chart. Explain that the items in the middle column are the characteristics that the writer plans to compare and contrast. Have volunteers read the essay, and analyze its structure together.

Your Turn

A. Read Step 1. Discuss the importance of selecting two *similar* items to compare and contrast. Discuss Step 2 and the methods of organizing comparisons and contrasts. Draw simple outlines on the board to help students visualize the three methods. Be sure students read and use the tip.

Distribute copies of PCM 3, and have students complete Step 2. If necessary, help them choose a method of organization. You may wish to distribute and discuss copies of PCM 10.

B. Remind students to use comparison and contrast clue words as they write. Have them date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 8 (p. 90)

Learning Goals Discuss the learning goals.

Before You Read Read the first paragraph. Have students answer the questions, and discuss their responses.

Preview the Reading Define *personal essay* as a short piece of nonfiction written about a single subject. Point out that informative articles usually focus on facts; personal essays express thoughts, attitudes, and feelings.

Read the italicized introduction and the title. Look at the illustrations. Read the first two paragraphs. Then ask, *"What is the subject of the essay? How do you think the author feels about this subject?"* Read the footnotes, and discuss any words that are unfamiliar to students.

Set Your Strategy: Empathize Read the paragraph with students. Remind them to try to put themselves in the place of the people they read about in order to understand their feelings. Students will practice this strategy as they read "Letting In Light."

"Letting In Light" Read the essay to students, stopping once or twice to ask students how they think the author felt as she wrote this essay. Briefly review the concepts of setting and tone they studied in Lessons 4 and 5.

Revisit Your Strategy: Empathize Have students answer the questions independently, and discuss their answers. Have them cite specific clues in the passage to support their answers.

Extending the Reading Have students form groups, and assign each group one of the following elements of style to analyze. For each element, have students justify their answers with evidence from the essay.

- Vocabulary—Ask, *"Does the author use mainly plain, everyday words or sophisticated, fancy words?"*
- Sensory Imagery—Ask, *"What descriptions in the essay appeal to the five senses?"*
- Sentence Structure—Ask, *"Does the author use mainly long, complicated sentences; short, simple ones; or various lengths?"*
- Tone—Ask, *"What is the overall tone of the essay? How does the author feel about her subject?"*

Have groups present their findings. Then together write a statement that describes the author's style.

Think About It: Make Inferences Read the paragraph, and discuss how people make inferences. Give the following example: *"If you are watching a new TV show and all the commercials are for toys, diapers, and baby shampoo, you might infer that the show is aimed at parents of young children."*

A. Do the guided practice. Have students give their reasons for checking or not checking an inference before you read the explanations. Be sure students read the tip. Warn them about jumping to conclusions that aren't warranted. If students wonder about the difference between inferring and drawing conclusions (in Lesson 2), explain that concluding is carrying an inference one step further and coming to a decision about it. Not all inferences become conclusions.

B. Have students do the Practice independently, and then discuss their responses.

Talk About It Have students answer the questions individually. Then have them form small groups to compare and contrast their answers. Encourage students to draw generalizations based on the results of the comparison and contrast, for example, "Most of us want our children to learn self-reliance."

Extending the Skill Select a short essay by a popular author such as Ellen Goodman, Charles Osgood, or Andy Rooney. (Anthologies of these and other authors are available in public libraries.) Note inferences that may be made. Read the article aloud, and show how you can make the first few inferences. Continue reading, pausing where inferences may be made and asking students to make them.

More Practice *Voyager 7 Workbook* p. 26

Write About It: Write a Personal Essay Read the first paragraph aloud.

Study the Sample Read Steps 1 and 2. Make sure that students understand how to read the chart. Have volunteers read the sample personal essay. Analyze the structure together. Distribute copies of PCM 9 and PCM 10, and discuss them if you haven't already done so.

Your Turn

A. In discussing Step 1, encourage students to work with a topic they find interesting. Have the class brainstorm a list of topics if necessary. For Step 2, distribute copies of PCM 3 and encourage students to use it in prewriting their essays. They can use the chart in their text as a model.

B. Be sure students read the tip. Help students group the ideas on their charts into paragraphs if necessary. Ask them to date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 9 (p. 100)

Learning Goals Discuss the learning goals.

Before You Read Read the first paragraph and the bulleted list. Discuss students' responses to the questions.

Preview the Reading Tell students to read and follow the previewing directions. Read the footnotes, and discuss any words that are unfamiliar to students.

Set Your Strategy: Visualize Read the paragraph with students. Remind students that experienced readers form mental pictures as they read to better understand the material.

"Joe, the Vanishing American" This is a long reading selection. You may want to assign students to read it outside of class. After students have read silently, have volunteers read aloud some of the descriptive passages that can be visualized easily.

Revisit Your Strategy: Visualize Have students do the activity and share their responses.

After You Read

B. Have students answer the questions in small groups. Discuss the groups' responses. Point out that there may be more than one valid interpretation of many stories and poems.

Extending the Reading Obtain a copy of the full short story "Joe, the Vanishing American" (in the collection *On the Line* by Harvey Swados, published in 1990 by the University of Illinois Press). Have students read the entire story. Then return to question 1 in section B of After You Read and discuss further why Joe was called the "vanishing American."

Think About It: Understand Point of View Write the terms *narrator* and *point of view* on the board, and ask volunteers to define them. Then read the explanatory paragraph.

A. Read the first bulleted paragraph. Write *first person* on the board, and point out that this type of narrator identifies himself or herself as "I" or "me." Ask students to underline the pronouns that refer to the first-person narrator as you read the example.

Have a volunteer read the second bulleted paragraph. Write *limited* on the board, and ask students to identify key characteristics of this point of view (i.e., a voice rather than a character; reveals one character's thoughts and feelings). Read the example aloud, and discuss it.

Have a volunteer read the third paragraph. Write *omniscient* on the board. Underline and define the combining form *omni* (meaning "all"). Ask students to identify the key characteristics of this point of view (a voice rather than a character; reveals thoughts and feelings of all characters). Read the example aloud, and discuss it.

Together, answer the question and read the explanation. Have students support the answer with evidence from the story. Be sure students read the tip.

B. Have students do the Practice independently. Have volunteers read their rewritten versions of the excerpt. Discuss their responses to the remaining questions.

Talk About It Encourage students to write endings to the story based on what they believe will happen.

Extending the Skill Ask if students remember the story "Jack and the Beanstalk." Have students retell the story, or obtain a copy and read it to the class. Ask students to rewrite the tale in the first person, from the giant's point of view. Invite students to read their stories aloud, and discuss the effect of the first-person point of view.

More Practice *Voyager 7 Workbook* p. 28

Write About It: Write a Narrative Essay Read the first paragraph.

Study the Sample Have students read and discuss Steps 1 and 2. Read the sample, or have a volunteer read it. Then read the tip and discuss the structure of the sample: it begins with an introduction that gives background; it presents events in chronological order in the body; and it ends with a conclusion that describes why the events were significant.

Your Turn

A. In Step 1, encourage students to write about a topic that they feel strongly about and can easily visualize. Then have them complete Step 2. Remind them to use PCMs 9 and 10 as they organize their essays.

B. Review the various points of view before students write their essays. Have them date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Writing Skills Mini-Lesson: Correcting Sentence Fragments (p. 112)

Read the first two paragraphs. Explain that a complete sentence must meet three requirements. It must (1) have a subject, (2) have a verb, and (3) express a complete thought. If necessary, have students review dependent clauses in the mini-lesson on complex sentences on pages 74–75.

1–4. For each type of fragment, read and discuss the example and explanation with students. Write a few similar examples on the board, and have students use the three requirements to test the examples for completeness. Ask volunteers to revise the fragments.

Practice Have students do the Practice independently, and then discuss their answers. Then have students date their writing and put it in their working folders.

More Practice *Voyager 7 Workbook* p. 30

Unit 3 Review (p. 114)

Follow the process described in Unit 1.

When students get to the editing stage in the Writing Process, have them use PCM 8. Be sure they check their writing for sentence fragments and for incorrectly written compound and complex sentences. Have students date their writing and put it in their working folders.

Extending the Theme To extend the theme "Then and Now," invite students to read *Having Our Say,* the 1994 autobiographical book written by first-time authors Sarah and Elizabeth Delany, when they were aged 104 and 102, respectively. Students can form discussion groups to talk about their reactions to the book and compare and contrast what the sisters tell about the past with life today.

More Practice *Voyager 7 Workbook* p. 32

Final Note Review with students the copies of PCM 15 that they completed for this unit. Ask what additional help they think they will need with the material from the three lessons and the Writing Skills Mini-Lesson in Unit 3. Discuss possible ways of meeting those needs.

▶ Unit 4: Taking Chances

Part of Unit	Voyager 7 pages	TRG pages	Workbook pages
Overview	119	36	
Lesson 10	120–131	36–37	34–35
Lesson 11	132–141	38–39	36–37
Lesson 12	142–151	39–40	38–39
Writing Skills Mini-Lesson	152	40	40–41
Unit 4 Review	153–156	40	42–43

Student Objectives

Reading

- Read an excerpt from a novel and two articles
- Imagine and use background knowledge and prior experience
- Understand characterization, draw conclusions, and identify problems and solutions

Writing

- Write a character sketch, an opinion essay, and a narrative essay

Speaking and Listening

- Role-play, discuss, and interview

▶ Unit 4 PCMs

PCM 2: Two-Column Chart
PCM 3: Three-Column Chart
PCM 4: Problem/Solution Analysis
PCM 6: Concept Web
PCM 8: Revising and Editing Checklists
PCM 9: Essay Structure and Tips
PCM 10: Essay Model
PCM 13: Strategies for Recognizing Words
PCM 14: Prefixes and Suffixes
PCM 15: Student Progress Tracking Sheet

▶ Personal Dictionaries and Spelling Notebooks Encourage students to add words they would like to learn to their dictionaries and spelling lists during each lesson in Unit 4.

▶ Word Recognition Strategies If students need practice with recognizing words, distribute copies of PCMs 13 and 14 for them to work with.

See Lesson 1 notes for lesson segments not addressed in these notes.

Unit 4 Overview (p. 119)

This overview introduces the theme "Taking Chances" and encourages students to relate to it personally. Read the overview to students, or ask volunteers to read it. Point out that the word *chance* refers not only to risk but also to opportunity. Then discuss students' responses to the questions in the last paragraph.

Be an Active Reader See Unit 1 notes.

Lesson 10 (p. 120)

Learning Goals Discuss the learning goals.

Before You Read Read the first paragraph. Discuss students' responses to the questions.

Preview the Reading Ask, "*What 'noise' do you think the title refers to? What 'tale' might the scotch in the father's hands tell about him? What does the description of the mother's clothes and drink suggest about her? Do you think the parents are in favor of their son's choice of career? Why or why not?*" Read the footnotes, and discuss any words that are unfamiliar to students.

Set Your Strategy: Imagine Read or have a volunteer read the paragraph. Point out that imagining involves all of our senses: we can imagine how things look and feel and move, and how things sound, smell, and taste as well.

"Our Noise" This excerpt lends itself to a dramatic reading. After students have read the story once, you might have volunteers read the parts of the narrator, Mark, Mark's parents, and Henry James.

Revisit Your Strategy: Imagine Discuss the questions as a class. You may want to have students find relevant passages from the story to provide further context for the questions.

Extending the Reading Reread the last few paragraphs of the story. Then ask students to pick up where the story leaves off and imagine what happens next. Have students work with partners or small groups to write the next scene of the story. Tell groups to make their scenes logical outgrowths of the actual story. Then have groups share and discuss their scenes. Ask students whose scene they like the best and why.

Think About It: Understand Characterization Read the introduction. On the board, write these six methods of revealing a character: (1) what the narrator says, (2) what the character says, (3) how the character looks, (4) how the character acts, (5) what the character thinks, and (6) what other characters think about the character. Point out that not all methods may be used in the same story. For example, only stories that have omniscient narrators can reveal what all the characters think.

A. Read the directions. As a class, read the excerpt and answer the question. Have students read the tip.

B. Have students do the practice independently, and discuss their responses. Remind students that there may be more than one correct answer for the questions in 3 because there may be more than one valid way to interpret the story.

Talk About It Encourage students to empathize with the characters before role-playing. You may want to have students write dialogue for the characters and work from their scripts during the role-playing.

Extending the Skill Have students work in pairs or small groups, and assign each group a character from "Letting In Light" in Lesson 8: the narrator, her grandmother, her mother, and her daughter. Distribute copies of PCM 2, and ask groups to list the six methods of revealing characters in the first column. Tell them to reread the story, circling all the clues they can find about their character. In the second column, groups should write the page number on which a clue appears next to the method it corresponds to. Then, based on the clues, groups should sum up their character in a few key words. Have groups share their character charts with the class as a whole.

More Practice *Voyager 7 Workbook* p. 34

Write About It: Write a Character Sketch Explain that a character sketch is a piece of writing that describes a person. Then read the first paragraph.

Study the Sample Have volunteers read Steps 1 and 2. Make sure students understand how to read the chart.

Read the sample character sketch. Together, analyze the paragraphing of the sample. Note that there is a paragraph for each category in the chart. Ask students to find the main idea of each paragraph; then discuss the rationale behind the paragraph breaks.

Your Turn

A. Ask students to think of someone whom they know well and would enjoy describing. Draw students' attention to the categories in the tip. Have students generate ideas about the person, selecting those that they consider key to the individual's personality. Distribute copies of PCM 2 to students who wish to chart their ideas. Some students may find it more helpful to use PCM 6 to create a character web.

B. Encourage students to pay attention to paragraphing as they write their character sketch. When they are finished, have them date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 11 (p. 132)

Learning Goals Discuss the learning goals.

Before You Read Read the first paragraph. Discuss students' responses to the questions.

Preview the Reading Tell students to read and follow the previewing directions. Remind students of the unit theme—"Taking Chances." Then ask students to make predictions about the content of the article. Read the footnotes, and discuss any words that are unfamiliar to students.

Set Your Strategy: Use Your Background Knowledge Read the paragraph and the list of facts with students. Remind them that experienced readers draw on what they already know to understand what they read. Ask students to add one or two more facts they know about unions. Students will revisit the list when they have read the selection.

"Work with Dignity" After students have read the article silently, have volunteers read the first section aloud. Discuss how details of the working conditions made them feel. Could they imagine what it was like to work under those conditions? Continue having volunteers read sections, and discuss how students' background knowledge and ability to imagine help them to understand the reading.

Revisit Your Strategy: Use Your Background Knowledge Have students support their answers with evidence from the article.

Extending the Reading Write the following quotation (attributed to Margaret Mead) on the board: "Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has." Ask students to discuss how the quotation applies to Mary Young and her co-workers. Then ask students to work in pairs or small groups to list at least three other people—living or dead—who took risks to change the world for the better. Point out that the people need not be famous; groups may, for example, list outstanding people in their community. Next to each person on the list, groups should write the individual's accomplishments and the risks he or she took to attain them. Have groups share their lists.

Think About It: Draw Conclusions Read and discuss the introduction.

A. Have students read the excerpt. Then read the next paragraph aloud. Do the guided practice as a class. Be sure students read the tip.

B. Have students do the Practice independently. Discuss their responses and the information in each excerpt on which they were based.

Talk About It Ask students to consider the risks that workers had to take to join the union. Point out that Mary and Sarah had to convince their co-workers that the benefits of joining the union outweighed these risks. Then have students answer the questions and do the activity in small groups.

Extending the Skill Select a magazine or newspaper article about taking chances, and note conclusions that can be drawn from it. Distribute copies to the class and, reading the article aloud, note how you can draw the first one or two conclusions. Continue reading, pausing where conclusions can be drawn and asking students to draw them.

More Practice *Voyager 7 Workbook* p. 36

Write About It: Write an Opinion Essay Read the first paragraph, and discuss the differences between facts and opinions. Point out that facts can be verified with evidence; opinions cannot. Opinions can, however, be supported by reasons. Illustrate these points with examples:

- Fact: Mary was a worker at Delta Pride Catfish, Inc. (Ask, *"What evidence could be used to prove this fact?"*)
- Opinion: "Work with Dignity" is an interesting article. (Ask, *"What reasons could be used to support this opinion?"*)

Study the Sample Read Steps 1 and 2 with students, and discuss the chart.

Read the sample aloud and discuss its structure: it begins with an introductory paragraph that states the writer's opinion, has a two-paragraph body that states supporting reasons and examples, and ends with a concluding paragraph that sums up the reasons and restates the opinion. Refer students to PCM 9 for guidance.

Your Turn

A. In Step 1, encourage students to select a topic that truly interests them and about which they have a strong opinion. If necessary, have the class brainstorm a longer list of topics. For Step 2, distribute copies of PCM 3 to students who want to create a prewriting chart similar to the sample.

B. Distribute copies of PCM 10, and encourage students to organize their own opinion essays in a similar fashion. Have students date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 12 (p. 142)

Learning Goals Discuss the learning goals.

Before You Read Read the first paragraph, and discuss students' responses to the questions.

Preview the Reading Tell students to read and follow the previewing directions. Then ask students to predict what the content of the article will be. Read the footnotes, and discuss any words that are unfamiliar to students.

Set Your Strategy: Use Your Prior Experience Read the paragraph, and encourage students to consciously exercise this skill as they read the selection.

"Do You Risk Enough to Succeed?" Remind students that they can use the bold headings to predict what may be in the coming section. Remind them also that each section will have its own main idea supported by details. They should try to recognize these elements as they read.

Revisit Your Strategy: Use Your Prior Experience Read the paragraph aloud. As a class, briefly discuss what the article said about each person on the list. Ask students to answer the question in writing. Then have volunteers share their answers with the class.

After You Read

B. Some students, especially those for whom English is a second language, may need the meanings of some of the sayings explained.

Extending the Reading The author of the article gave examples of successful risk taking. Not all risks are successful, however. Some talented musicians never make a living from their music. Unionization drives fail. Athletes are injured or killed. Businesses fail. Bring in articles from newspapers or magazines that tell of ventures that failed. Have students form groups and discuss why they failed. What factors are involved in risks that don't succeed? Have groups share their ideas with the class.

Think About It: Identify Problems and Solutions Read the opening paragraph, and write the five steps on the board.

A. Read or have a volunteer read the opening paragraph and examples, and develop a plan for Step 5 as a class. Then pose a simple problem, and have students go through the steps to solve it. Be sure students read the tip.

B. Have students do the Practice independently, and then discuss their responses.

Talk About It Encourage students to share their responses and to look for patterns in people's risk-taking behavior.

Extending the Skill Distribute copies of PCM 4. Ask students to answer the questions by selecting a problem they are facing or have faced and using the problem-solving steps to solve it. Discuss volunteers' responses.

More Practice *Voyager 7 Workbook* p. 38

Write About It: Write a Narrative Essay Read the first paragraph aloud. Remind students that a narrative tells a story.

Study the Sample Have students read and discuss Steps 1 and 2. Explain that narratives are usually told in chronological order, that is, the order in which events actually occurred.

Have volunteers read the sample. Then discuss its structure: it begins with an introduction that provides background, presents events in chronological order in the body, and ends with a conclusion that makes a prediction about the future.

Your Turn

A. Encourage students to write about a situation that they remember vividly. Have them read the tip. Help students find the organizing method that will work best for them. Distribute copies of any PCMs that students want to use.

B. Remind students to use their prewriting ideas as they write. Then ask them to date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Writing Skills Mini-Lesson: Correcting Run-on Sentences (p. 152)

Read the introduction and example sentence. Then write several more examples of run-on sentences on the board.

1. Read this method of fixing run-on sentences with students. Then have volunteers apply the method to the examples on the board.
2. Read the second method of fixing run-ons, and remind students how to punctuate compound sentences. Have volunteers form compound sentences with the examples on the board.
3. Read the third method of fixing run-ons, and remind students how to punctuate complex sentences. Have volunteers form complex sentences with the examples on the board. Discuss which method resulted in the best sentence for each example and why.

Practice Ask students to complete the Practice on their own. Discuss their rewriting methods and corresponding punctuation rules. Have students date their writing and put it in their working folders.

More Practice *Voyager 7 Workbook* p. 40

Unit 4 Review (p. 153)

Follow the process described in Unit 1.

When students get to the editing stage in the Writing Process, have them use PCM 8. Remind them to check their writing for run-ons, fragments, and incorrectly written compound and complex sentences. Have students date their writing and put it in their working folders.

Extending the Theme To extend the theme "Taking Chances," write the following quotation, attributed to Jawaharlal Nehru, on the board: "The policy of being too cautious is the greatest risk of all." Have students discuss what the quotation means to them. Then ask them to write an essay giving their opinion on whether they agree with the statement or not. Remind them to follow the writing process and to support their opinion with facts, examples, or reasons.

More Practice *Voyager 7 Workbook* p. 42

Final Note Review with students the copies of PCM 15 that they completed for this unit. Ask what additional help they think they will need with the material from the three lessons and the Writing Skills Mini-Lesson in Unit 4. Discuss possible ways of meeting those needs.

Post-Assessment

When students have completed Unit 4, have them complete the Skills Review on page 156 of *Voyager 7.* (See Using the Skills Review on page 14 of this book.) Ask students to evaluate their own reading and writing progress by comparing their results with those they got on the Skills Preview.

Alternative Assessment

Follow the directions on PCM 16: Tips for Preparing Your Progress Portfolio to help students evaluate the material in their working folders and assemble their Progress Portfolios. Then use PCM 17: Portfolio Conference Questionnaire as you conduct one-on-one evaluation conferences with students.

Voyager 8 Teacher's Notes

Pre-Assessment

Before you begin Unit 1, have students complete the Skills Preview at the beginning of *Voyager 8* (see Using the Skills Preview, page 14).

In addition to *Voyager 8*, students will need

- folders in which to keep their finished work and their work in progress (see Working Folders, page 7)
- notebooks to use as personal dictionaries and personal spelling lists (see pages 17 and 19)

▶ Unit 1: The Working Experience

Part of Unit	Voyager 8 pages	TRG pages	Workbook pages
Overview	13	41–42	
Lesson 1	14–23	42–43	4–5
Lesson 2	24–33	43–44	6–7
Lesson 3	34–41	44–46	8–9
Writing Skills Mini-Lesson	42	46	10–11
Unit 1 Review	43–46	46	12–13

Student Objectives

Reading

- Read a personal essay, poems, and graphs
- Apply the reading strategies of empathizing, visualizing, and summarizing
- Understand characterization, identify mood, and compare and contrast information

Writing

- Write a character sketch, a poem, and a comparison and contrast paragraph

Speaking and Listening

- Discuss, interview, and make an oral presentation

▶ Unit 1 PCMs

PCM 2: Two-Column Chart
PCM 3: Three-Column Chart
PCM 6: Concept Web
PCM 7: Analyzing the Writer's Craft
PCM 8: Revising and Editing Checklists
PCM 12: Using a Dictionary
PCM 13: Strategies for Recognizing Words
PCM 14: Prefixes and Suffixes
PCM 15: Student Progress Tracking Sheet

▶ Personal Dictionaries and Spelling Notebooks Encourage students to add words they would like to learn to their dictionaries and spelling lists during each lesson in Unit 1.

▶ Word Recognition Strategies If students need practice with recognizing words, distribute copies of PCM 13 and 14 for them to work with.

Unit 1 Overview (p. 13)

The overview introduces the theme "The Working Experience" and encourages students to relate to it personally. Read the overview aloud, or ask volunteers to read it. As students answer the questions in the last paragraph, encourage them to describe jobs they have held or would like to hold. To facilitate discussion, you might describe a job that you held in the past and tell how you felt about it.

Be an Active Reader Explain that experienced readers are active readers—they think about the

BEST COPY AVAILABLE

information they are reading and try to figure out words and ideas they don't understand. Encourage students to mark things they don't understand with question marks and to underline any words they don't know. Tell them they will return to any marks they make after they have finished the selection.

Lesson 1 (p. 14)

Learning Goals Discuss the learning goals. Explain that Lesson 1 will focus on these goals.

Before You Read Read the first two paragraphs, and define *personal essay* as a brief piece of nonfiction that expresses an author's thoughts, attitudes, and feelings about a subject. Have students answer *true* or *false* to each item. Discuss their responses. Explain that there are no wrong answers but that one may change his or her opinion about a subject after reading and learning more about it.

Preview the Reading Read the directions, and briefly model how to preview. Tell what goes through your mind as you read the title and look at the illustration. Point out the footnotes at the bottom of the pages. Tell students that certain difficult words are numbered and defined for them. Read the footnotes, and briefly discuss any that are unfamiliar to students.

Set Your Strategy: Empathize Explain that experienced readers use reading strategies to help them understand what they read. Strategies are approaches that we use *consciously* as we read to improve our comprehension and appreciation of what we read.

Read the paragraph with students. Explain that to empathize means to put themselves in the place of people they read about in order to understand their feelings. Then briefly model the strategy. Read the first few lines of dialogue, using a self-assured voice for the Social Security representative and a hesitant voice for the daughter. Ask, "*Who are the two people speaking? How do they feel? How does each person's voice sound?*"

"My Mother Never Worked" Read the italicized introduction, and discuss the questions. Draw students' attention to the first few paragraphs. Make sure that students understand that the quotation marks and paragraph indentations signal that there are two different speakers and that the ellipsis points (. . .) indicate hesitations in the speech.

Have students read the selection silently, and then have volunteers read it aloud. (See also Working with the Reading Selections on page 14 of this book.) Encourage students to mark the text, as explained in Be an Active Reader on page 13. At the end of the selection, have them check any marks they have made. If students have underlined unfamiliar words and can't figure them out, have them use PCM 13. PCM 14 may also prove useful for students who need help in structural analysis of words. If students are still unable to figure out words they have marked, encourage them to use a dictionary. If they don't know how to use a dictionary, demonstrate how. Give those students copies of PCM 12 to provide them with practice in looking up words, using the pronunciation guide, and determining which of multiple meanings applies in a particular context.

Revisit Your Strategy: Empathize Read the directions, and have students read and respond to each quotation independently. Have them check their answers in the Answer Key. Then have students discuss and give reasons for their responses.

After You Read

A. Have students do this exercise independently and check their answers in the Answer Key. Remind students to choose only one answer per question. Discuss any wrong answers. To improve students' reading comprehension skills, help them find evidence for the correct answer in the selection.

B. Ask students to provide evidence from the reading to support each of their answers. Discuss any wrong responses and why they are wrong.

C. Have students discuss the questions in pairs or small groups. If time allows, have groups share their answers with the entire class. Encourage students to answer the questions in writing.

Extending the Reading Write the term *irony* on the board, and ask if anyone knows what it means. Explain that using irony means using words to express something different from, or opposite to, their literal meanings. Discuss the irony in the title of the essay as an example. Have students give other examples. Tell students that at the beginning of the 20th century, more than a third of American workers were employed in agriculture. Many women were homemaker-farmers like Martha Smith. Now many women work outside the home. Discuss how these changes have influenced attitudes toward homemaking and homemakers.

Think About It: Understand Characterization Read and discuss the introduction.

A. Have a volunteer read the excerpt. As a class, complete the guided practice and discuss the character web. Be sure students read the tip.

B. Have students do the Practice independently, and then discuss their responses.

Talk About It Suggest that students also consider how the essay would change if the author had had negative feelings toward her mother.

Extending the Skill Distribute copies of PCM 6. Have each student reread the selection "Two Worlds" in the Skills Preview and complete a character web of the narrator.

More Practice *Voyager 8 Workbook* p. 4. Workbook exercises are to be done independently. They should not require teacher input.

Write About It: Write a Character Sketch Read the introduction.

Study the Sample Have students read Steps 1 and 2. Have the class read the sample sketch on the next page and discuss its structure. Point out that the sample begins with an attention-getting incident, followed by paragraphs that explain the situation and details that describe the subject's words and actions. The conclusion returns us to the point where the narrative began and demonstrates the character traits the writer chose to emphasize.

Your Turn

A. Have a volunteer read Step 1. Ask students to select a person whom they know well and can easily describe. Then have students pick two or three key character traits from Step 2 to write about. Encourage them to use the sample to figure out how to structure and organize their sketches. Distribute copies of PCM 6 for students to use to organize their ideas.

B. Be sure students read the tip. Remind them to use the character's words, thoughts, and actions to reveal the character traits they chose to emphasize. Have students date their writing and put it in their working folders (see Writing Portfolios on page 19 of this book).

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 2 (p. 24)

Learning Goals Discuss the learning goals.

Before You Read Read the introduction, or ask a volunteer to read it. Discuss students' responses to each item.

Preview the Reading Tell students to read and follow the directions for previewing. Then read the italicized introduction to the first poem, and have students respond to the questions. Write their responses on the board. Draw students' attention to the illustration. Ask, "*What kinds of images or descriptions do you think this poem will contain? Why?*" Repeat the process with the second poem. Read the footnotes, and discuss any words that are unfamiliar to students.

Set Your Strategy: Visualize Read the paragraph with students. Explain that experienced readers form mental pictures as they read to help them understand what they are reading.

"Nightshift Workers" and "Factory Work" Ask students to close their eyes and picture the scenes described as you read each poem to them. Then have students reread the poems silently. For more ideas on handling vocabulary problems, see Lesson 1 notes.

Revisit Your Strategy: Visualize Have students respond to the questions in Parts A and B. Have volunteers share their responses, and discuss them.

After You Read

A. See Lesson 1 notes.
B. See Lesson 1 notes.
C. See Lesson 1 notes.

Extending the Reading Point out that poets use sensory images—word pictures that appeal to the five senses—to make their poems vivid. Have students think of a job they do at home or work and generate a list of sensory details that describe it. Ask students to list at least one detail for each of the senses. For example, a fast-food worker might list *sight*—golden-brown French fries, *sound*—sizzling oil; *smell*—the aroma of fried beef; *taste*—the sweet fizz of a soft drink; *feeling*—throbbing feet. Then ask volunteers to read their lists aloud without naming their jobs, and have the class guess what the jobs are.

Think About It: Identify Mood Read the explanation of mood and discuss it.

A. Discuss the photograph. List students' descriptive details on the board. Elicit the mood these details create. Remind students that there can be more than one correct answer. Be sure students read the tip.

B. Have students do the Practice independently, and then discuss their responses. Pay particular attention to the words students add in each section b.

Talk About It: "Nightshift Workers" Encourage students to ask both closed questions (for example, "Where do you work?") and open-ended questions ("How do you feel about working the night shift?").

Talk About It: "Factory Work" Remind students that interpretations may vary depending on the reader's background. Any interpretation based on evidence in a text can be considered valid.

Extending the Skill Distribute copies of PCM 7. Have students work in pairs or small groups to analyze another poem that reflects on the working experience, such as "Lucinda Matlock" from Edgar Lee Masters's *Spoon River Anthology* or "Florida Road Worker" by Langston Hughes. Have them pay particular attention to the images and sensory details that create the mood of the poem.

More Practice *Voyager 8 Workbook* p. 6

Write About It: Write a Poem Read the first paragraph aloud.

Study the Sample Have students read Steps 1 and 2. Pay particular attention to the images the poet listed. Read the sample poem and discuss it. Help students see the connection between the images and the finished poem.

Your Turn

A. Encourage students to select a job that they have strong feelings about and that they can easily visualize. Point out that students should create a mood that conveys their feelings about the job. Have each student think of images that can create and convey this mood.

B. Be sure students read the tip. If students have trouble structuring their poems, encourage them to name the job in the title and write a statement describing how they feel about it. Then they should add images that illustrate why they feel that way. Remind students that they can use traditional elements of poetry, such as rhyme and a regular rhythm, if they choose to. When students are finished writing, have them date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 3 (p. 34)

Learning Goals Discuss the learning goals.

Before You Read Read the introduction, or ask a volunteer to read it. Have students write their answers to questions 1 and 2. Then discuss their responses to the questions. Next, ask students to describe different kinds of graphs they have seen. Discuss questions 3 and 4.

Preview the Reading Read the paragraph. Model how to preview a graph by reading the title, key, and labels of the first graph, pointing to each feature as you read. Ask, *"What things are being compared?"* Repeat this process with the second graph.

Set Your Strategy: Summarize a Graph Read the paragraph. Explain that if students can restate in their own words the comparisons shown on graphs, they will know that they understand what the graphs say.

"American Workers Employed in Selected Occupations" Read the italicized introduction. Read the graph together as a class. If necessary, take students through the process step by step, from reading the title and labels to comparing the double bars with the numbers on the vertical axis.

Revisit Your Strategy: Summarize a Graph Ask students to choose the best summary statement. Then discuss their responses.

"Employment Status of the Civilian Labor Force" and Revisit Your Strategy Follow the procedures described for the first graph. Make sure students recognize that the first graph is a double bar graph and the second a double line graph. Point out that the jagged lines in the second graph indicate a break in the years covered between 1900 and 1960.

After You Read

A. See Lesson 1 notes.

B. Ask students to cite evidence from the graphs to support each statement they check. Discuss any wrong answers, and help students find evidence for the correct answers on the graphs.

C. See Lesson 1 notes.

Extending the Reading As a class, create an informal graph of the local labor force. Ask each student to list the names of at least five family members, friends, or neighbors who work in the local area. After each name, students should write the person's job. Have students write their lists of jobs on the board. Classify the jobs represented as Agriculture; Manufacturing, Mining, and Construction; Services; and Other. Then tally the number in each group, convert them to percentages, and draw bars that depict the numbers. Make sure students understand why their informal survey doesn't give as accurate a picture of employment in their community as a larger, random survey would. If possible, provide local employment data (from the local government, library, or other reliable source) for students to compare with the results of their informal survey.

Think About It: Compare and Contrast Read the introduction. Write the words *compare* and *contrast* on the board, and ask students to differentiate between the two.

A. Read the first paragraph. Be sure students understand what a median is. Write the numbers 7, 10, 18, 23, and 29 on the board. Ask a volunteer to name the median (18). Repeat with different numbers if students are confused. Then ask volunteers to read and explain the graph. Ask how students would complete the chart. Discuss the explanation. Have a student read the tip.

B. Have students do the Practice independently, and discuss their responses.

Talk About It Suggest that students use the *Statistical Abstract of the United States* or the *World Almanac and Book of Facts* (both available in most public libraries) to research the statistics.

Extending the Skill Distribute copies of PCM 3 for students to use to compare and contrast the data in the graphs they made in Talk About It. Have them use the headings from the charts in the lesson.

More Practice *Voyager 8 Workbook* p. 8

Write About It: Write a Paragraph to Compare and Contrast Read the first paragraph. Many students find it difficult to translate numerical data from a graph into written text. You may want to work closely with students on this activity.

Study the Sample Read Steps 1 and 2. Discuss the chart and how it relates to the graph in the lesson. Have volunteers read the sample comparison and contrast paragraph. Discuss how the writer used the information on the graph to write the comparison and contrast.

Your Turn

A. Have students work in pairs to do Steps 1 and 2. Provide copies of PCM 3 to students who would like to use them. Be sure students read the tip. Remind them that the topic sentence will guide their writing.

B. Have students date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Writing Skills Mini-Lesson: Commonly Confused Words (p. 42)

Read and discuss the commonly confused words and examples. Ask students to suggest another example sentence for each word.

Practice Have students do the Practice independently and check their answers in the Answer Key.

More Practice *Voyager 8 Workbook* p. 10

Unit 1 Review (p. 43)

Explain that this review will help students evaluate what they have learned in Unit 1. Allow plenty of time for students to complete the review.

Reading Review Have students read the selections and complete the questions independently.

The Writing Process Before students begin this section of the review, have them turn to page 176 in their textbook. Discuss the five steps of the writing process. Point out that students have already completed steps 1 and 2 for each draft they wrote in Unit 1. Ask students to choose the draft they would like to work with further. Distribute copies of PCM 8. Work with students as they revise, edit, and create a final draft. To further help students with the revising step, go over the points at the bottom of the review page. When they get to the editing stage, remind students to check their writing to make sure they have spelled commonly confused words correctly. Have students date their writing and put it in their working folders.

Extending the Theme To extend the theme "The "Working Experience," ask the class to name several current popular TV shows—both comedies and dramas—that have a workplace setting and that all or most students are familiar with. List them on the board. Distribute copies of PCM 2, and have students write the column headings *Males* and *Females*. Have students list characters' names from the TV shows and the types of jobs they do in the appropriate columns. Then discuss how realistic TV is in portraying the role of work in our lives and the types of work most people do. (Check the library for reference books, such as the *Statistical Abstract of the United States*, to find real employment information.) Encourage interested students to write a comparison and contrast of the working experience on TV and in their lives.

More Practice *Voyager 8 Workbook* p. 12

Final Note Review with students the copies of PCM 15 that they completed for this unit. Ask what additional help they think they will need with the material from the three lessons and the Writing Skills Mini-Lesson in Unit 1. Discuss possible ways of meeting those needs.

▶ Unit 2: Breaking New Ground

Part of Unit	Voyager 8 pages	TRG pages	Workbook pages
Overview	47	47	
Lesson 4	48–59	47–48	14–15
Lesson 5	60–69	48–49	16–17
Lesson 6	70–81	49–50	18–19
Writing Skills Mini-Lesson	82	50–51	20–21
Unit 2 Review	83–86	51	22–23

Student Objectives

Reading

- Read an excerpt from a novel, a brochure, and a personal narrative
- Use context clues, background knowledge, and prior experience
- Make inferences, apply information, and recognize objective and subjective writing

Writing

- Write two personal narratives and a fact sheet

Speaking and Listening

- Discuss, make an oral presentation, and role-play

▶ Unit 2 PCMs

PCM 2: Two-Column Chart
PCM 3: Three-Column Chart
PCM 5: Main Idea and Details Organizer
PCM 6: Concept Web
PCM 8: Revising and Editing Checklists
PCM 13: Strategies for Recognizing Words
PCM 14: Prefixes and Suffixes
PCM 15: Student Progress Tracking Sheet

▶ Personal Dictionaries and Spelling Notebooks Encourage students to add words they would like to learn to their dictionaries and spelling lists during each lesson in Unit 2.

▶ Word Recognition Strategies If students need practice with recognizing words, distribute copies of PCMs 13 and 14 for them to work with.

See Lesson 1 notes for lesson segments not addressed in these n

BEST COPY AVAILABLE

Unit 2 Overview (p. 47)

This overview introduces the theme "Breaking New Ground" and encourages students to relate to it personally. Read the overview to students, or ask a volunteer to read it. Discuss students' responses to the questions in the last paragraph. Point out that whenever someone takes on a new challenge, that person is breaking new ground in his or her own life. Encourage students to give examples of their own groundbreaking experiences, such as finding a first job or becoming a parent for the first time.

Be an Active Reader See Unit 1 notes.

Lesson 4 (p. 48)

Learning Goals Discuss the learning goals.

Before You Read Point out that this lesson's selection is an excerpt, or passage from a longer work. Have students read the first paragraph and complete the checklist. Discuss their responses.

Preview the Reading Tell students to read and follow the previewing directions. Then read aloud the italicized introduction to the excerpt, and ask, *"What do you think will happen between Humphrey and Preston? Why?"* Encourage students to make predictions. As a class, read the footnotes, their pronunciations, and definitions. Discuss any words that are unfamiliar to students.

Set Your Strategy: Use Context Clues Read the explanation with students. Refer students to the section about using context clues on their copies of

PCM 13. Explain that sometimes they need to look in another sentence for a clue to a word's meaning. Remind students to use context clues as they read.

"Brothers and Sisters" This selection provides an excellent opportunity for students to practice their predicting skills. Read a page or two of the excerpt aloud, pausing at critical junctures to ask, "*What do you think will happen next? Why?*" Then have the students read the story silently.

Revisit Your Strategy: Use Context Clues Have students do the activity independently and discuss their answers. Then ask students to return to any unfamiliar words they underlined while reading the excerpt. As a class, use context clues to figure out their definitions. If students are still unable to figure out words, encourage them to use a dictionary.

Extending the Reading Have students work in pairs. Distribute two copies of PCM 6 to each pair. Have them write *Humphrey* in the center of one web and *Preston* in the center of the other. Students should select details from the excerpt that reveal the character traits of each man and fill in the details and traits as they did in Lesson 1. If time allows, have pairs compare their webs.

Think About It: Make Inferences Read the introduction.

A. Have a volunteer read the directions and the passage. Discuss the chart. Then ask students to make the inference about "looks that Humphrey knew so well" themselves. Discuss their responses. Be sure students read the tip.

B. Have students do the Practice independently. Then ask them to support their inferences with evidence. Discuss any incorrect inferences.

Talk About It Encourage students to draw on their own experiences as they make their lists.

Extending the Skill Distribute copies of PCM 2, and ask students to make inferences about either Humphrey's or Preston's relationship with his father. Tell students to write facts from the selection in the first column and inferences that can be drawn from the facts in the second column.

More Practice *Voyager 8 Workbook* p. 14

Write About It: Write a Personal Narrative Read the introduction.

Study the Sample Have students read Steps 1 and 2. Be sure they understand the story map.

Have volunteers read the sample narrative. As a class, analyze the structure of the sample narrative: the sample begins with an introduction that provides background, the body presents events in chronological order, and the sample ends with a conclusion telling what the writer learned as a result of the experience.

Your Turn

A. Encourage students to write about a situation that they remember vividly and to use a story map to organize their ideas.

B. Remind students to picture the situation as they write. Then have students date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 5 (p. 60)

Learning Goals Discuss the learning goals.

Before You Read Read the first paragraph. Ask whether students know anyone with a disability. Have students share what they know about the challenges of having a disability. Do the checklist as a class, and list any additional questions on the board.

Preview the Reading Bring in a few brochures and hold them up for the class to see. Tell students to read and follow the previewing directions. Read the footnoted words, and discuss any that students don't understand.

Set Your Strategy: Use Your Background Knowledge Read the paragraph with students. Then help students create "background banks." Distribute copies of PCM 3, and have students add the headings *People with Disabilities, Workplaces,* and *Workers' Rights.* Have students think of what they know about each and jot down a few ideas.

"The Americans with Disabilities Act" Read the italicized introduction. This selection provides another opportunity to help students build predicting skills. Read the title and first heading aloud, and ask, *"What information would you expect to find in this section? Why?"* Then have students read the section silently. Repeat the process for each heading.

Revisit Your Strategy: Use Your Background Knowledge As a class, answer and discuss the questions. Have students refer to the "background banks" they started in Set Your Strategy. Ask them to point out items on their charts that were especially helpful to them while they read the selection.

Extending the Reading Relate the ADA to the unit theme, "Breaking New Ground." Discuss how a group of people with physical disabilities and their supporters fought for the passage of this law and how it opened up opportunities that had often been denied to people with disabilities. Ask students to think of other people with physical or mental disabilities they know—groups or individuals, celebrities or personal acquaintances—who broke new ground. List them and their accomplishments on the board. Then discuss and list the qualities that these people had that enabled them to pave the way for others. Encourage students to think and write about this statement: "The biggest challenge the physically disabled face is the prejudice of others."

Think About It: Apply Information Read the introduction.

A. As a class, do the guided practice activity and discuss it. Be sure students read the tip.

B. Have students do the Practice independently, and discuss their answers.

Talk About It Tell students to model their cases on the ones in this lesson. Invite students to role-play their cases, one student playing the person with a disability and another playing an EEOC representative discussing the case and making a ruling.

Extending the Skill Present another groundbreaking law that may be especially relevant to students—the Family and Medical Leave Act of 1993. Readable information about it may be obtained in *The Guide to American Law,* available in most public libraries, or from human resources departments or government brochures. Then create or have students create imaginary cases and decide whether the law would apply in each case.

More Practice *Voyager 8 Workbook* p. 16

Write About It: Write a Fact Sheet Read the introduction.

Study the Sample Read and discuss Steps 1 and 2. Have students compare the question-and-answer section in Step 2 with the reading selection. Have volunteers read the sample. Then discuss how the writer might have decided which facts to include.

Your Turn

A. Draw students' attention to the last four sections of the brochure. As a class, do Step 2. Be sure students read the tip.

B. Remind students to write headings in the form of questions. Have students date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 6 (p. 70)

Learning Goals Discuss the learning goals.

Before You Read Ask a volunteer to read the introduction. Have students write answers to each question; then discuss their responses.

Preview the Reading Tell students to read and follow the previewing directions. Have them read the footnotes and the italicized introduction.

Set Your Strategy: Use Your Prior Experience Read the paragraph with students. Ask them to jot down any experiences or impressions they have when you ask, *"What do you think about when you hear the word* subway? *What has happened or might happen when men and women work closely together?"* Then ask them to use these prior experiences with the subject matter to help them understand the selection.

"Subway Conductor" This essay contains technical information about working on subway trains. Ask volunteers to read the first several paragraphs aloud, and discuss any questions students may have. Remind them to mark things they don't understand as they finish reading silently. Discuss any questions when they finish.

Revisit Your Strategy: Use Your Prior Experience Have students complete the checklist independently.

Extending the Reading Have students use PCM 6 to make a character web of Marian Swerdlow. When they are finished, discuss the type of person she is. Ask what qualities she showed that made her a groundbreaker.

Think About It: Recognize Objective and Subjective Writing Read the introduction. Be sure students understand the distinction between objective and subjective writing. Compare the language used in "The Americans with Disabilities Act" in Lesson 5 with that used in "Subway Conductor." Ask, *"Do you know how the author of the ADA article feels about the act? Do you know how the author of 'Subway Conductor' feels about her job?"*

A. Discuss students' responses to the guided practice activity.

B. Have students do the Practice independently. Be sure students read the tip. Discuss their answers to 1–3. Have volunteers read their answers to 4.

Talk About It Have students form small groups to discuss the topic. There should be both men and women in each group if possible.

Extending the Skill Bring copies of newspaper and magazine articles, and have students work in pairs or small groups to identify subjective and objective language. Try to find two or more articles about the same news story. Discuss how subjective language and presentation of the facts can affect a reader's understanding of the news. Then discuss the importance of being able to recognize subjective writing.

More Practice *Voyager 8 Workbook* p. 18

Write About It: Write a Personal Narrative Read the first paragraph aloud.

Study the Sample Have students read and discuss Steps 1 and 2. Relate the writer's listing of main events and details to a reader's looking for main ideas and supporting details in a reading selection.

Have volunteers read the sample narrative aloud. Compare the organization of ideas in the three paragraphs with the grouping of ideas in the prewriting chart.

Your Turn

A. Encourage students to choose an experience they feel strongly about. Distribute copies of PCM 5. Have them complete Step 2. Provide them with as many copies of PCM 5 as they need to organize their ideas.

B. Encourage students to picture the situation and add details as they write. Have students date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Writing Skills Mini-Lesson: Pronoun Agreement (p. 82)

Write the following chart of personal pronouns on the board.

Case	Number	
	Singular	*Plural*
Nominative		
1st person	I	we
2nd person	you	you
3rd person	he, she, it	they
Objective		
1st person	me	us
2nd person	you	you
3rd person	him, her, it	them
Possessive		
1st person	my, mine	our, ours
2nd person	your, yours	your, yours
3rd person	his, her, hers, its	their, theirs

Then write the word *antecedent,* and point out the meanings of *ante* (before) and *cede* (go). Explain that when a pronoun takes the place of a noun, the noun is called its antecedent. Go over the example. Ask students to suggest other sentences that have pronouns and antecedents.

1. Read the first rule. Write another sentence with an ambiguous pronoun reference on the board, and have students revise it.
2. Read the second rule. Write another example of each incorrect pronoun use listed, and have students revise them.

Practice Have students do the Practice independently. Ask them to date their writing and put it in their working folders.

More Practice *Voyager 8 Workbook* p. 20

Unit 2 Review (p. 83)

Follow the process described in Unit 1.

When students get to the editing stage in the Writing Process, have them use PCM 8. Remind them to check their writing for clear and correct pronoun usage and for commonly confused words used correctly. Have students date their writing and put it in their working folders.

Extending the Theme To extend the theme "Breaking New Ground," ask students to pick one person to whom they feel personally indebted for breaking new ground. It may be a famous person—Martin Luther King, Jr., for example—or a person in their private lives. Ask each student to write a character sketch of the groundbreaker, explaining what he or she did and why it was important to the student. If necessary, review Write About It in Lesson 1. Have students date their writing and put it in their working folders.

More Practice *Voyager 8 Workbook* p. 22

Final Note Review with students the copies of PCM 15 that they completed for this unit. Ask what additional help they think they will need with the material from the three lessons and the Writing Skills Mini-Lesson in Unit 2. Discuss possible ways of meeting those needs.

▶ Unit 3: Resolving Conflict

Part of Unit	Voyager 8 pages	TRG pages	Workbook pages
Overview	87	52	
Lesson 7	88–97	52–53	24–25
Lesson 8	98–109	53–54	26–27
Lesson 9	110–117	54–55	28–29
Writing Skills Mini-Lesson	118	55	30–31
Unit 3 Review	119–122	56	32–33

Student Objectives

Reading

- Read a magazine article, workplace training information, and an essay
- Use prior experience, summarize, and imagine
- Analyze problems and solutions, apply ideas, and analyze a writer's craft

Writing

- Write three essays

Speaking and Listening

- Discuss and role-play

▶ Unit 3 PCMs

PCM 2: Two-Column Chart
PCM 4: Problem/Solution Analysis
PCM 7: Analyzing the Writer's Craft
PCM 8: Revising and Editing Checklists
PCM 9: Essay Structure and Tips
PCM 10: Essay Model
PCM 11: Study Strategies and Test-Taking Tips
PCM 13: Strategies for Recognizing Words
PCM 14: Prefixes and Suffixes
PCM 15: Student Progress Tracking Sheet

▶ Personal Dictionaries and Spelling Notebooks Encourage students to add words they would like to learn to their dictionaries and spelling lists during each lesson in Unit 3.

▶ Word Recognition Strategies If students need practice with recognizing words, distribute copies of PCMs 13 and 14 for them to work with.

See Lesson 1 notes for lesson segments not addressed in these notes.

Unit 3 Overview (p. 87)

The overview introduces the theme "Resolving Conflict" and encourages students to relate to it personally. Read the overview, and ask volunteers to describe conflicts that they know about in the news or in their own neighborhood, at work, or at school.

Be an Active Reader See Unit 1 notes.

Lesson 7 (p. 88)

Learning Goals Discuss the learning goals.

Before You Read Read the introduction. Discuss students' responses to the questions.

Preview the Reading Have students follow the directions. Read the footnotes, and discuss any words that are unfamiliar to students.

Set Your Strategy: Use Your Prior Experience Encourage students to keep their prior experience with neighbors in mind to help them understand what they read. Ask students to speculate on things that cause conflicts among neighbors.

"The Neighbors from Hell" Have a volunteer read the italicized introduction. After students have read the article silently, ask volunteers to read some of the disputes aloud and discuss them.

Revisit Your Strategy: Use Your Prior Experience Students may want to discuss briefly some of the situations they checked.

BEST COPY AVAILABLE

Extending the Reading Invite a mediator to speak to the class about how the mediation process works. Have volunteers seek information from the agencies whose addresses are given in the article and share it with the class.

Think About It: Analyze Problems and Solutions Briefly discuss the five-step problem-solving process.

A. Have volunteers reread the Drinkwards' case and the problem-solving steps they took. Discuss possible plans to carry out the solution. Be sure students read the tip.
B. Have students do the Practice independently, and discuss their responses.

Talk About It Have pairs share their tips, and compile a class list.

Extending the Skill Have students work in groups to research a historical conflict between neighboring states or nations that was resolved either through mediation or by force. Distribute copies of PCM 4, and have students analyze the problem, its causes, the actual solution, and other possible solutions. Have groups share their analyses with the class.

More Practice *Voyager 8 Workbook* p. 24

Write About It: Write a Problem/Solution Essay Distribute copies of PCM 9 and PCM 10. Read and discuss the section on the structure of an essay.

Study the Sample Discuss Steps 1 and 2 and the sample problem/solution process. Have a volunteer read the sample essay and relate it to PCM 10. Students should see that it (1) begins with an introduction that describes the problem, (2) has a body of paragraphs, each containing a topic sentence and facts that support it, and (3) ends with a conclusion that tells what might have been a better solution.

Your Turn

A. Encourage students to write about an experience that they know well. PCM 4 may be a helpful prewriting tool when they do Step 2.
B. Remind students to picture the situation as they write. Encourage them to structure their writing as in the sample essay. Then ask students to date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 8 (p. 98)

Learning Goals Discuss the learning goals.

Before You Read Read the introduction, and have students do the checklist. Encourage them to add to the list and share their responses.

Preview the Reading Tell students to follow the directions and predict what they will read about. Read the footnotes, and discuss any words that are unfamiliar to students.

Set Your Strategy: Summarize Point out that major headings and subheadings in an article are clues to the main points being discussed. Remind students that summarizing is a good way to confirm their understanding of what they read.

"Calming Upset Customers" This article provides an opportunity to help students develop study skills. Briefly discuss different purposes for reading (to learn, to relax, to answer a question) and different ways to read. If they want to find what time a TV show starts, they scan the program listings. If they are reading a textbook or training materials, they read carefully and mark the text or take notes to remember main points.

Distribute copies of PCM 11, and have a volunteer read paragraph 3 under Study Strategies. Demonstrate a few other techniques, such as skimming to preview structure, turning headings into questions *("What are some poor listening habits?")*, and highlighting and numbering phrases that answer the questions. Then have students read the article silently and apply the techniques.

Revisit Your Strategy: Summarize Point out that a summary statement is an "umbrella statement" because it is large, or general, enough to "cover" the most important ideas. Have students finish the summary statement, and discuss their responses.

Extending the Reading Be sure students understand that nonverbal clues are part of communication. Describe the three major kinds of clues—facial expressions, gestures, and voice (tone, pitch, and rate of speaking). Have students form groups of four, and assign each group member one of the following attitudes: *anger, boredom, empathy, friendliness.* Have each group pick a discussion topic or a scenario to act out. Each member should display the nonverbal clues appropriate for their particular attitude as they discuss. Then group members should try to guess each person's attitude.

Think About It: Applying Ideas Read the introduction.

A. As a class, read the example and chart. Ask volunteers to suggest ways to apply the final idea. Be sure students read the tip.

B. Have students do parts 1 and 2 of the Practice independently, and discuss their responses. In part 3, ask volunteers to role-play the two situations. Have the rest of the class identify the techniques each pair used.

Talk About It For each idea on the master list of tips, have students give an example of how the idea can be applied in a real situation.

Extending the Skill Many techniques described in the article can be used to manage other types of conflicts. Have each student think of an unresolved conflict he or she currently has with a co-worker, family member, or friend. Ask students to describe the conflict in writing (assure them their writing will be kept confidential) and then list the techniques that might prove helpful and ways to apply them.

More Practice *Voyager 8 Workbook* p. 2[illegible]

Write About It: Write a Solution to a Problem Read the first paragraph.

Study the Sample As a class, read Steps 1 and 2 and discuss the chart.

Have students read the sample and analyze its structure: it begins with an introduction that describes the problem, presents events in chronological order in the body, and ends with a conclusion that tells what might have been done to effect a better solution.

Your Turn

A. Encourage students to write about a conflict that they can remember vividly. For Step 2, distribute copies of PCM 2. Students may also find PCM 4 helpful in their prewriting.

B. Be sure students read and use the tip. Remind them to think of how they felt in the situation as they write. Encourage them to structure their writing as in the sample. Then ask students to date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 9 (p. 110)

Learning Goals Discuss the learning goals.

Before You Read Read the first two paragraphs, and have students do the activity. Invite volunteers to share their responses.

Preview the Reading Tell students to follow the directions. Read the footnotes, and discuss any words that are unfamiliar to students.

Set Your Strategy: Imagine Point out that imagining involves all of our senses: we can imagine sights, sounds, smells, tastes, thoughts, and actions.

"Summer of 1959" Discuss how dialogue reflects actual speech sounds. Call students' attention to the line "Lissen, Fulchum" on page 112. Explain that the author is deliberately misspelling some words in order to help readers "hear," that is, imagine, how the character says them. Read the essay while students follow along. Students may also want to practice and read the long speech in paragraph 4.

Revisit Your Strategy: Imagine Have students do the exercise independently, and then discuss their responses.

Extending the Reading Point out that Fulghum calls Sigmund Wollman's conflict management technique the "Wollman Test of Reality." Ask students to write a conflict management technique of their own, named after themselves (e.g., the "Miller Count-to-10 Method" or the "Jackson Turn-the-Other-Cheek Technique").

Think About It: Analyze a Writer's Craft Discuss the definition of a writer's craft.

- **A.** Have a volunteer read the excerpt. Discuss the chart, and have students complete it independently. Emphasize that responses in the third column may vary from person to person. Discuss their responses. Be sure students read the tip.
- **B.** Have students do the Practice independently, and discuss their answers. Then have students listen for the devices they checked in number 6 as you reread the essay.

Talk About It Have pairs apply their conflict management techniques by role-playing the conflict as it was actually resolved and how it might have been resolved with their techniques.

Extending the Skill Distribute copies of PCM 7, and have students work in pairs or small groups to analyze the craft of an essay by another author. Most essays by Andy Rooney, Tom Bodett, Dave Barry, Bob Greene, Anna Quindlen, and Maya Angelou are written at comfortable reading levels. Each of these authors has published collections that are readily available in public libraries.

More Practice *Voyager 8 Workbook* p. 28

Write About It: Write a Personal Experience Essay Read the introduction.

Study the Sample Have students read Steps 1 and 2. Read the sample essay with students. Then have students analyze the structure used in the sample: an introduction provides background, the body presents events in chronological order, and the conclusion tells what the writer learned as a result of the experience. Students should also identify devices the writer used: interesting, concrete details; direct quotations; an informal, conversational style; a sentence fragment; varying sentence lengths; and personal thoughts.

Your Turn

- **A.** Encourage students to write about a situation they remember vividly. Students may want to use copies of PCM 2 to do their prewriting.
- **B.** Make sure students read the tip. Remind students to imagine the situation as they write. Encourage them to structure their essays as in the sample and to use different elements of the writer's craft. Have students date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Writing Skills Mini-Lesson: Subject-Verb Agreement (p. 118)

Review the basics of subject-verb agreement by writing the singular and plural personal pronouns on the board and asking volunteers to conjugate the present tense of a regular verb, such as *jump.* Then have students conjugate the irregular verb *to be* in both the present and the past tenses.

1. Read the rule. Ask volunteers to write on the board other sentences that have singular indefinite pronouns as subjects.
2. Read the rule. Explain that *many, several, both,* and *few* are "plural indicators"; that is, they can be used only to describe plural nouns, as in the sentence *Many workers are needed, but only a few temps are available.* Point out that when plural indicators "stand alone" as subjects, they remain *plural: Many are needed, but only a few are available.* Ask volunteers to suggest other sentences that have these words as subjects.
3. Read the rule. Ask volunteers to suggest other sentences that have as subjects collective nouns used in the singular and in the plural sense.

Practice Have students do the Practice and check their answers on their own.

More Practice *Voyager 8 Workbook* p. 30

Unit 3 Review (p. 119)

Follow the process described in Unit 1.

When students come to the editing stage in the Writing Process, have them use PCM 8. Remind them to check their writing for subject-verb agreement, correct pronoun usage, and commonly confused words. Have students date their writing and put it in their working folders.

Extending the Theme To extend the theme "Resolving Conflict," have the class create a conflict management book. Ask students to volunteer for one of four teams:

- **Editorial Team**—Decide the content of the book. Use assignments students have written for this unit, have members of the team or others write new ones, or find other conflict-management articles to condense. Divide the book into sections, such as Work, Neighborhood, and Family. Create an introduction and table of contents.
- **Art Team**—Create a cover design and illustrations for articles. Use hand-drawn sketches, computer or paper clip art, or "cut-and-paste" magazine art.
- **Production Team**—Decide whether the book will be handwritten, typed, or done on a word processor, and how it will be reproduced. Be responsible for producing, assembling, paging, and publishing.
- **Project Management Team**—Create time lines based on other teams' projections. Coordinate activities of all teams. Make sure the book is published and distributed on schedule.

Point out that this activity has two purposes: (1) to produce a book of ideas that students can refer to in the future and (2) to build the kind of teamwork needed to succeed on the job. Students should use the conflict management techniques included in the book to resolve any disagreements that may arise within and among teams.

Act as a facilitator and troubleshooter throughout the activity. After the books are completed and distributed, discuss with students what they think they did well, what they wish they had done differently, and what they learned about teamwork.

More Practice *Voyager 8 Workbook* p. 32

Final Note Review with students the copies of PCM 15 that they completed for this unit. Ask what additional help they think they will need with the material from the three lessons and the Writing Skills Mini-Lesson in Unit 3. Discuss possible ways of meeting those needs.

▶ Unit 4: Attitudes toward Work

Part of Unit	Voyager 8 pages	TRG pages	Workbook pages
Overview	123	57	
Lesson 10	124–135	57–58	34–35
Lesson 11	136–143	58–59	36–37
Lesson 12	144–153	59–60	38–39
Writing Skills Mini-Lesson	154	60	40–41
Unit 4 Review	155–159	61	42–43

Student Objectives

Reading

- Read a biography, a dramatic monologue, and an informative article
- Use background knowledge, restate, and set a purpose for reading
- Understand chronological order, interpret a monologue, and analyze problems and solutions

Writing

- Write a biographical sketch, a humorous monologue, and an informative handout

Speaking and Listening

- Discuss, read a monologue

▶ Unit 4 PCMs

PCM 2: Two-Column Chart
PCM 4: Problem/Solution Analysis
PCM 6: Concept Web
PCM 8: Revising and Editing Checklists
PCM 13: Strategies for Recognizing Words
PCM 14: Prefixes and Suffixes
PCM 15: Student Progress Tracking Sheet

▶ Personal Dictionaries and Spelling Notebooks Encourage students to add words they would like to learn to their dictionaries and spelling lists during each lesson in Unit 4.

▶ Word Recognition Strategies If students need practice with recognizing words, distribute copies of PCMs 13 and 14 for them to work with.

See Lesson 1 notes for lesson segments not addressed in these notes.

Unit 4 Overview (p. 123)

This overview introduces the theme "Attitudes toward Work" and encourages students to relate to it personally. Have a volunteer read the overview. Then ask students to discuss briefly their own attitudes toward work. If students are reluctant to discuss their own negative attitudes, encourage them to describe times when they encountered other workers with negative attitudes. Ask students to describe how the workers made them feel and whether the negative attitude was contagious.

Be an Active Reader See Unit 1 notes.

Lesson 10 (p. 124)

Learning Goals Discuss the learning goals.

Before You Read Have volunteers read the first two paragraphs and the list of elements often found in biographies. Discuss biographies or biographical sketches students have read.

Preview the Reading Tell students to follow the previewing directions. Read the footnotes, and discuss any words that are unfamiliar to students.

Set Your Strategy: Use Your Background Knowledge Read the explanation aloud. Tell students to look for the information listed in Before You Read as they read the biography.

"Brady Keys, Jr." Read the introduction. Point out that Grier's attitude toward Keys is sympathetic. Typically biographers are more objective, some even antagonistic. Biographies should be read critically to determine the biographer's degree of objectivity.

BEST COPY AVAILABLE

Revisit Your Strategy: Use Your Background Knowledge Do the checklist as a class. Compare it with the list in Before You Read. Discuss students' response to the final question.

Extending the Reading Keys said that the single most important factor in his success was his perseverance. Have students work in small groups and brainstorm lists of other qualities that can lead to success in work. Have each group share its list with the class. Make a master list of the qualities. Then have students write in their personal journals about which qualities they already have, which they would like to have, and whether they think they could develop those qualities and how.

Think About It: Understand Chronological Order Read the introduction.

A. Have volunteers read the five paragraphs. Note the events in the time line as they are mentioned. Have students complete the chart. Be sure they read the tip.

B. Have students do the Practice independently, and discuss their responses.

Talk About It Distribute copies of PCM 2, and have students list obstacles in column 1 and personal qualities in column 2. Students may prefer using PCM 6 to make a character web.

Extending the Skill Have students use the three time lines as a basis for summary of the biography of Brady Keys, Jr. Tell them to add any important information not covered by the time lines.

More Practice *Voyager 8 Workbook* p. 34

Write About It: Write a Biographical Sketch Read the first paragraph.

Study the Sample Have students read Steps 1 and 2. Discuss the interview questions and the writer's rationale for asking each question.

Have a volunteer read the sample sketch. Make sure students see the relationship between the interview questions and the finished biographical sketch.

Your Turn

A. Point out that the person they interview need not be famous. Family members, neighbors, friends, co-workers, and classmates who have achieved a work goal are appropriate subjects. Have students read the sample interview questions and use them as models for writing their own. If students have difficulty generating questions, have them work in pairs.

B. Make sure students read the tip. Tell them to base their sketches on the most interesting answers they received during their interviews. Have students date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 11 (p. 136)

Learning Goals Discuss the learning goals.

Before You Read Write the word *monologue* on the board, and point out that *mono* means "one" and *logue* means "to speak." Ask students where they hear monologues. (Mention comedy monologues on TV if no one else does.) Have volunteers read the section. Discuss the question, and brainstorm characteristics of speech.

Preview the Reading Have students follow the directions. Discuss the author's use of italics to indicate emphasis and Aunt Dan's tone of voice.

Set Your Strategy: Restate Read the explanation, and remind students that if they can restate what they read, they will know that they understand it.

"Aunt Dan and Lemon" Because the selection is a monologue, it is best read aloud. Read it first to students while they follow along. Then encourage volunteers to read it aloud. Allow time for them to practice first.

Revisit Your Strategy: Restate Have students do the matching exercise independently. Discuss how each correct answer corresponds in meaning to the original statement.

Extending the Reading

1. Have students work in pairs or small groups to make a character web of Aunt Dan based on her statements in the monologue.
2. Challenge pairs or groups to write a monologue that Aunt Dan might give if she saw a diner being rude to a waiter.

Think About It: Interpret a Monologue Read the introduction.

A. Do the guided practice together. Discuss the use of exaggeration and surprise. Ask students to describe what they thought Aunt Dan was going to reveal and why the actual revelation might come as a surprise. Point out that characters are revealed by what they say and how they say it. Be sure students read the tip.

B. Have students do the Practice in pairs. Discuss their responses.

Talk About It Have students form small groups and discuss the questions. Then have them share their ideas and compile a class list.

Extending the Skill Bring in copies of other monologues that can be found in the drama section of a library, for example, Edna's monologue that opens Act Two of Neil Simon's *Prisoner of Second Avenue*. Or choose one of the famous monologues from Shakespeare. Give students the opportunity to rehearse the monologue. Have volunteers read it aloud as if they were portraying the character. They should convey their interpretations of the character by their tone of voice, phrasing, and any gestures they might use.

More Practice *Voyager 8 Workbook* p. 36

Write About It: Write a Humorous Monologue Read the first paragraph.

Study the Sample As a class, read Steps 1 and 2. Make sure students understand that the consequences are humorous exaggerations.

Read the sample as if you were presenting a monologue to an audience. Then have students analyze the structure. Students should see that the introduction describes the problem, the body consists of an extended example, and the conclusion lists the exaggerated consequences in ascending order (from least to most ridiculous).

Your Turn

A. Encourage students to select a topic that they have a strong opinion about. For Step 2, students may wish to discuss their humorous exaggerations with a partner.

B. Remind students that monologues are meant to be spoken and that their monologues should therefore include elements of spoken language. Be sure students read the tip. Have students read their monologues to a partner. Remind students to read with expression and an appropriate tone of voice. Then ask students to date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Lesson 12 (p. 144)

Learning Goals Discuss the learning goals.

Before You Read Read the introduction. Have students do the checklist. Then poll the class to see how many students checked each response. Discuss their responses.

Preview the Reading Tell students to follow the directions. Read the footnotes, and discuss any unfamiliar words.

Set Your Strategy: Set a Purpose for Reading Write the following saying on the board: "If you don't know where you're going, how will you know when you get there?" Explain that setting a purpose for reading is similar to setting a destination for a journey. In both cases, knowing where you want to go helps you know what to look for along the way and helps you recognize when you've arrived. Ask students to read the explanation and write a purpose that will guide their reading.

"Get into the Flow" This article is fairly long, and the concepts it presents are complicated. After students have read it silently, reread sections of it, stopping to have students restate the concepts or discuss them.

Revisit Your Strategy: Set a Purpose for Reading Have students read the directions and do the exercise independently. Then discuss their responses.

Extending the Reading Challenge students to come up with other tips for making a job rewarding and engaging. Have students form small groups to brainstorm different ways to make jobs they have had more interesting. Have the group select the best two or three ways. Compile a class list of tips.

Think About It: Analyze Problems and Solutions Review the five-step problem-solving process introduced in Lesson 7.

A. As a class, read and do the guided practice. Be sure students read the tip.

B. Have students do the Practice independently or in pairs. Discuss their responses.

Talk About It Have groups share their experiences with achieving flow in their jobs. Add new ideas to the class list begun in Extending the Reading.

Extending the Skill Have students analyze a particular flow problem they or a friend or co-worker is having and come up with a plausible solution. Distribute copies of PCM 4 to help them analyze the problem.

More Practice *Voyager 8 Workbook* p. 38

Write About It: Write an Informative Handout

Study the Sample As a class, read and discuss Steps 1 and 2. Make sure that students understand the relationships among the problem, the cause, and the solution. Read the sample aloud, and discuss the structure of the informative handout.

Your Turn

A. Encourage students to select a job they do often. Students may wish to do their prewriting on PCM 4.

B. Be sure students read the tip. Tell students to pattern their handouts on the sample. Then ask students to date their writing and put it in their working folders.

Progress Evaluation Have students fill in copies of PCM 15 to include in their working folders.

Writing Skills Mini-Lesson: More Subject-Verb Agreement (p. 154)

1. Read the rule. Stress that only subjects joined by *and* take a plural verb. Discuss the examples, and write two or three others on the board.
2. Read the rule. Explain that students should mentally omit words that come between the subject and the verb when they check a sentence for subject-verb agreement. Use the following examples to demonstrate how to find and omit interrupting words:
    - Each [of the students] has an I.D. card.
    - Every one [of them] is entitled to use the library.

    Put several more sample sentences on the board, and ask volunteers to supply the correct verb for each.
3. Read the rule. Explain that in most sentences, the subject precedes the verb, but in inverted sentences, this order is reversed. Demonstrate the difference by having volunteers turn the following statement into a question:
    - The employees are holding a picnic.
      [Are the employees holding a picnic?]

    Also point out that sentences that begin with *here* and *there* are in inverted order. To find the subject, students can put the sentence in usual order: subject first, verb second. Have volunteers put the following sentences in usual order:
    - Here come the bargain hunters!
      [The bargain hunters come here.]
    - There are a package and a letter for you in the mailroom.
      [A package and a letter for you are there in the mailroom.]

Practice Complete the mini-lesson by having students do the Practice and check their answers on their own.

More Practice *Voyager 8 Workbook* p. 40

Unit 4 Review (p. 155)

Follow the process described in Unit 1.

When students get to the editing stage in the Writing Process, have them use PCM 8. Remind them to check their writing for correct subject-verb agreement, pronoun-noun agreement, and commonly confused words. Have students date their writing and put it in their working folders.

Extending the Theme To extend the theme "Attitudes toward Work," have students write essays describing two or three things they have learned about those attitudes toward work that can lead to success.

More Practice *Voyager 8 Workbook* p. 42

Final Note Review with students the copies of PCM 15 that they have completed for this unit. Ask what additional help they think they will need with the material from the three lessons and the Writing Skills Mini-Lesson in Unit 4. Discuss possible ways of meeting those needs.

Post-Assessment

When students have completed Unit 4, be sure they do the Skills Review found at the end of *Voyager 8*. (See Using the Skills Review on page 14 of this book.) Encourage students to evaluate their own reading and writing progress by comparing their results with those they got on the Skills Preview.

Alternative Assessment

Follow the directions on PCM 16: Tips for Preparing Your Progress Portfolio to help students evaluate the material in their working folders and assemble their Progress Portfolios. Then use PCM 17: Portfolio Conference Questionnaire as you conduct one-on-one evaluation conferences with students.

Photocopy Masters

The following photocopy masters (PCMs) can be photocopied for classroom activities and homework. Here are brief suggestions for using each PCM.

▶ **PCM 1 Cause-and-Effect Chain** Helps students identify single cause-effect relationships as well as chains of such relationships.

▶ **PCM 2 Two-Column Chart** Helps students compare and contrast, apply ideas, or organize thoughts while prewriting or reading.

▶ **PCM 3 Three-Column Chart** Helps students compare and contrast, note points of comparison, or organize thoughts while prewriting or reading.

▶ **PCM 4 Problem/Solution Analysis** Helps students identify a problem, its cause, and one or more solutions, then evaluate the solutions, choose the best one, and identify a plan to implement it. It can be used to analyze problems in the reading selections or in everyday life.

▶ **PCM 5 Main Idea and Details Organizer** Gives students practice in identifying the main idea and supporting details in what they read.

▶ **PCM 6 Concept Web** Helps students generate and organize ideas while prewriting or to analyze character or setting in a reading selection.

▶ **PCM 7 Analyzing the Writer's Craft** Helps students analyze tone, mood, and other elements of writing.

▶ **PCM 8 Revising and Editing Checklists** Used as a revising and editing tool, helps students with the third and fourth steps in the writing process.

▶ **PCM 9 Essay Structure and Tips** Gives instruction on writing an essay. It is especially helpful for students who want to go on to study for the GED test.

▶ **PCM 10 Essay Model** Gives a graphic model of how ideas are organized in an essay. It is especially helpful for students who want to go on to study for the GED test.

▶ **PCM 11 Study Strategies and Test-Taking Tips** Is especially helpful for students who want to go on to study for the GED test.

▶ **PCM 12 Using a Dictionary** Gives instruction on locating unfamiliar words in the dictionary, with emphasis on using the pronunciation key and determining which definition is appropriate in a given context. If appropriate, share this PCM with students who need help in developing their vocabulary and using the dictionary as a resource.

▶ **PCM 13 Strategies for Recognizing Words** Helps in decoding words. If appropriate, share this PCM with students who need such help.

▶ **PCM 14 Prefixes and Suffixes** Lists and defines common prefixes and suffixes. If appropriate, share this PCM with students to help them analyze words structurally and determine meanings.

▶ **PCM 15 Student Progress Tracking Sheet** Helps students track their progress. Have them complete this PCM after every lesson.

▶ **PCM 16 Tips for Preparing Your Progress Portfolio** Helps students prepare portfolios. The process of preparing a portfolio may take quite a while. Discuss each question and option with students. Encourage students to evaluate each option carefully. Be sure they consider the questions on PCM 17 before you schedule a portfolio conference.

▶ **PCM 17 Portfolio Conference Questionnaire** Lists questions you should ask students at portfolio conferences. Once students have assembled their portfolios, schedule individual conferences. Discuss the student's answers. Emphasize the progress the student has shown, using the samples chosen for the portfolio.

Cause-and-Effect Chain

List causes in the first column and their effects in the second column. If an effect becomes the cause of a second effect, draw a diagonal arrow (↙) down to the next cause box and write it again to show the chain of events.

	→	
Cause		Effect
	→	
Cause		Effect
	→	
Cause		Effect
	→	
Cause		Effect

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

BEST COPY AVAILABLE

Two-Column Chart

Name ______________________________ Date ____________________

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

Three-Column Chart

Name ______________________________ Date ____________________

This page may be photocopied for classroom use. All other rights reserved © 1999 New Readers Press

Problem/Solution Analysis

1. What is the problem?

2. What is the cause of the problem?

Consider this cause and the effect it has.

3a. What is one solution?

b. Can you identify any other solutions? If so, what are they?

4. What is the best solution? Explain your answer.

5. What is the plan to carry out the solution?

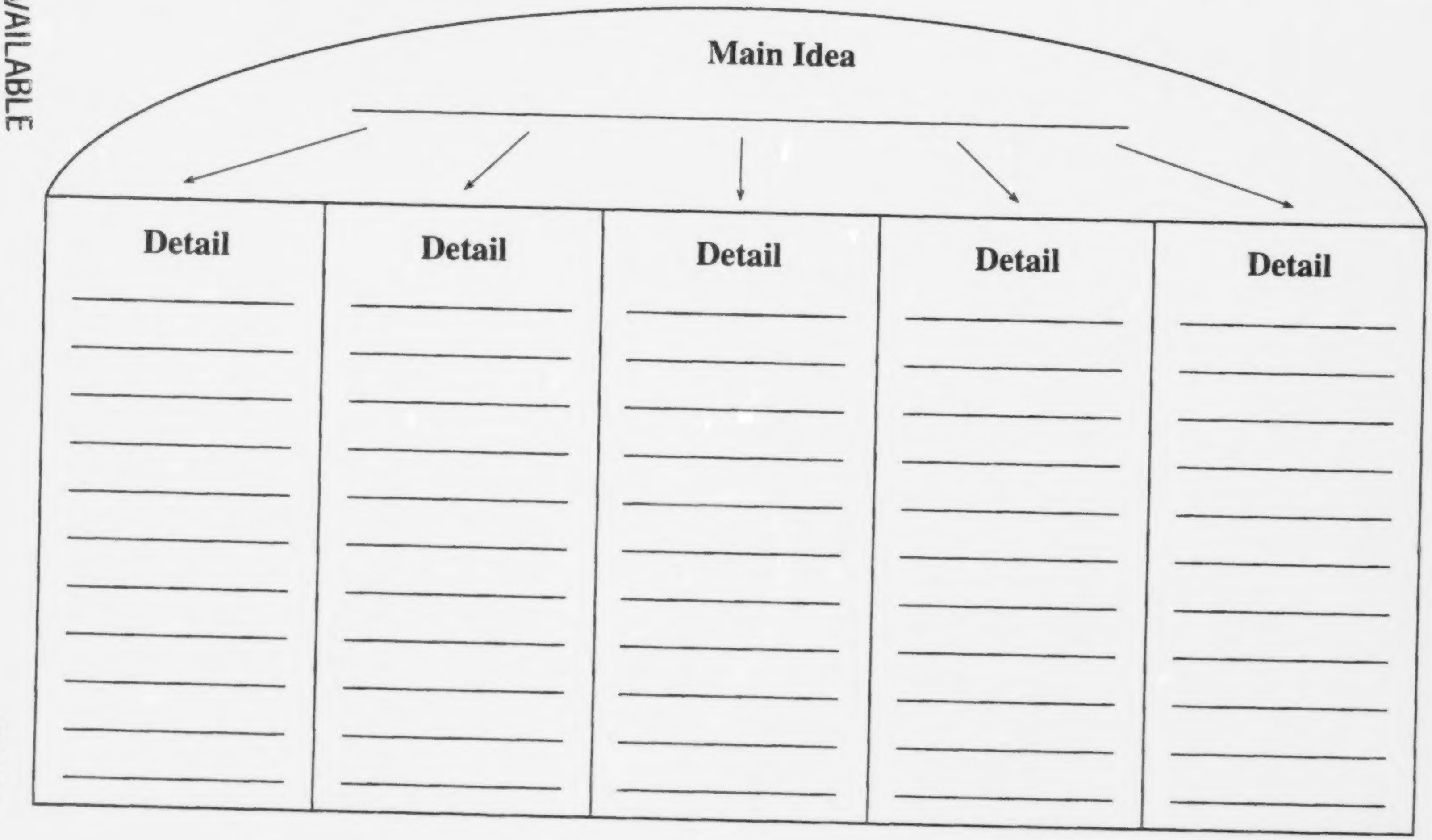
This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

Main Idea and Details Organizer

The main idea of a piece of writing is its central thought or general point. Supporting details are specific facts, examples, and reasons that the writer gives to support the main idea.

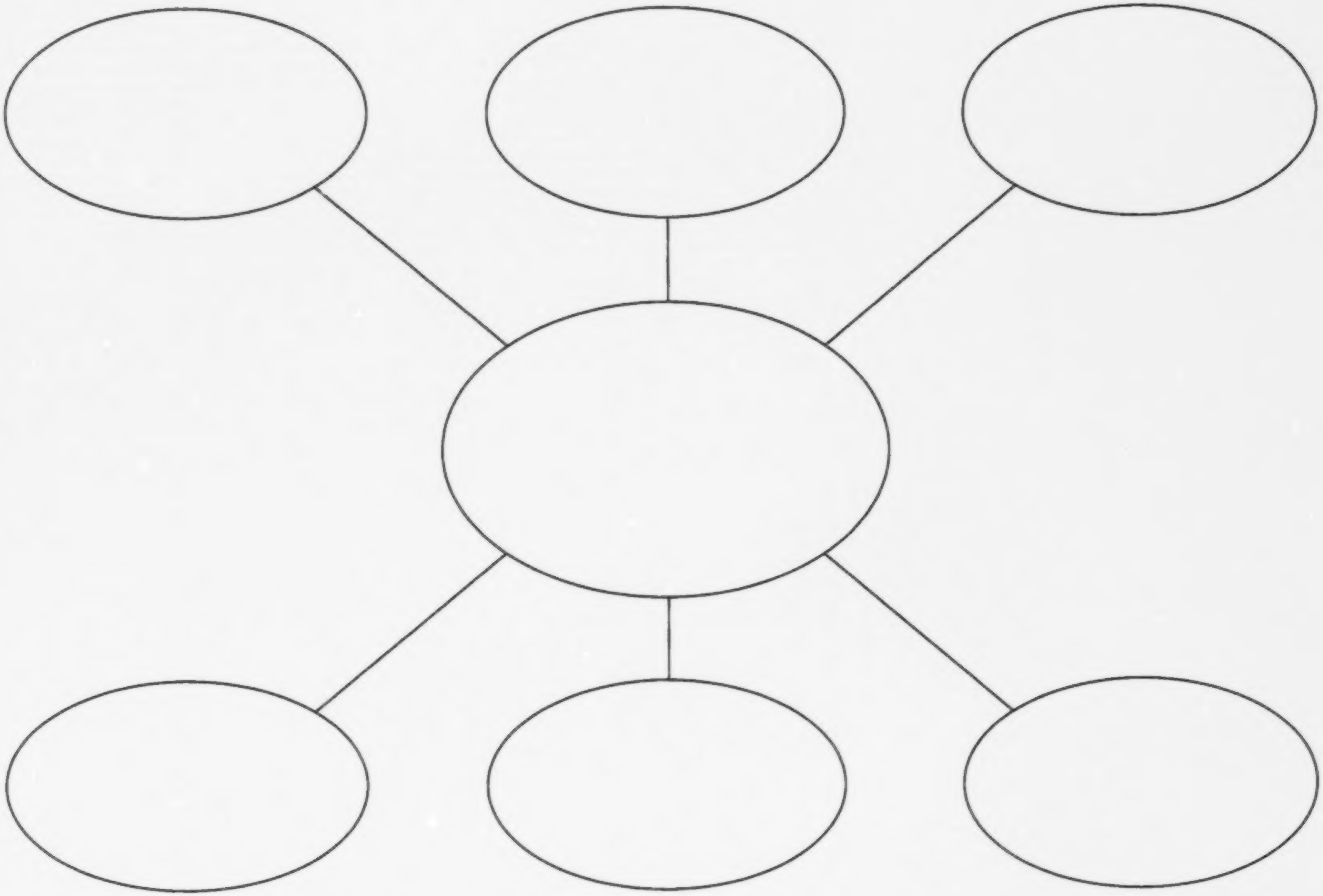
In the chart below, write the main idea of a whole piece of writing, a section of an article, or a paragraph. Then write the details that support the main idea.



BEST COPY AVAILABLE

Concept Web

Add lines and ovals for further details as you need them.



This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

BEST COPY AVAILABLE

]

Analyzing the Writer's Craft

Tone

For poetry, look at
____ choice of words
____ choice of details
____ length of lines
____ shape of the poem
____ use of rhyme
____ rhythm and meter

For prose, look at
____ choice of words
____ choice of details
____ length of sentences
____ how it makes you feel

Decide what they tell you about the writer's tone. Is it
____ positive ____ negative
____ angry ____ calm
____ fearful ____ forceful
____ humble ____ proud
____ serious ____ playful
____ ________ ____ ________

Mood

Setting, People, Sights, Sounds, Details

____
____
____

create a mood of

____

Writer's Methods

Method	Examples	How I was affected
Varied sentence length and complexity		
Choice of words		
Choice of details		
Characterization		
Use of humor		
Strong beginning and ending		

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

BEST COPY AVAILABLE

Revising and Editing Checklists

Revising Checklist

When you revise your first draft, use this checklist:

Ideas

____ Is my main idea clear to the reader?
____ Have I included all my important ideas?
____ Have I thoroughly developed my main idea with details—facts, examples, reasons—that support it?
____ Should I add any ideas or details?
____ Should I take out any ideas or details?
____ Should I move any ideas?
____ Have I used precise vocabulary to express my ideas clearly?

Organization

____ Have I presented my ideas in a logical order?
____ Have I grouped related ideas in paragraphs?
____ Have I used cue words to signal the organization of my ideas to my reader?
____ Do I have an introduction?
____ Do I have a conclusion?

Editing Checklist

When you edit your first draft, use this checklist:

____ Have I written complete sentences?
____ Have I effectively used sentence structures, including compound and complex sentences, to communicate my meaning?
____ Do subjects and verbs agree?
____ Do nouns and pronouns agree?
____ Are all words spelled correctly?
____ Are words capitalized correctly?
____ Is my punctuation correct?

Now write a final draft. Include the revising and editing changes you made.

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

Essay Structure and Tips

Essay Structure

A strong essay has a framework that organizes the ideas within the essay:

- The **introduction** is the first paragraph of the essay. It presents the topic—what the essay will be about. The main idea of the essay is stated or implied. The introduction may also present background information. It may contain an attention-getting device.
- The **body** of the essay contains one or more paragraphs. Each paragraph supports the main idea of the essay. It states one key supporting idea that is the main idea of the paragraph. The rest of the paragraph gives facts, examples, or reasons that explain that main idea.
- The **conclusion** is the last paragraph of the essay. It restates the main idea of the essay and summarizes the information in the body.

Essay Tips

Tip 1: Follow the five steps of the Writing Process (page 176 in your book).

Tip 2: The first thing to decide in writing an essay is *why* you are writing it. Essays are written for different purposes:

- to narrate something that happened
- to explain or describe something
- to persuade readers to believe as you do
- to share your feelings and thoughts on a topic

The *purpose* of your essay will help determine how you organize your ideas.

Tip 3: Organizing your essay is the key to helping you communicate your ideas to your reader.

- As you organize your ideas during prewriting, use the organizing method that fits your purpose best. If you are narrating a true story or explaining how to do something, organizing your ideas in sequence works well. If you are describing something, you may want to order your ideas spatially—describing it from left to right or front to back. If you are comparing and contrasting two things, you may want to tell of the similarities first and then the differences. Or you might describe first one item and then the other item.
- Organize closely related ideas in paragraphs.
- Use cue words to signal your organization to your reader. For example, *first, next, then,* and *last* signal time order or sequence. *At the front, behind that,* and *at the back* signal a spatial order. *Like* and *similarly* signal comparison; *on the other hand* and *however* signal contrast.

Tip 4: Another important step in planning an essay is to determine *who* will be reading your essay. Ask yourself how much your reader or readers already know about your topic. The *audience* for your essay will help you determine how much information and explanation you need to include.

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

Essay Model

Here is a common way of organizing ideas in an essay:

Title

Sentence 1 ______________________
____________. Sentence 2 __________
___________. Sentence 3 ___________
_____________________________.

Introduction (main idea stated or implied)

Facts, examples, reasons

Topic sentence ___________________.
Sentence 2 ______________________
__________. Sentence 3 ____________
______________. Sentence 4 ________
_____________________________.

Facts, examples, reasons

Topic sentence ___________________
______________. Sentence 2 ________
_____. Sentence 3 _________________.

Facts, examples, reasons

Topic sentence ___________________
_________________. Sentence 2 _____
__________. Sentence 3 ____________
___. Sentence 4 ___________________.

Body

Sentence 1 ______________________
______. Sentence 2 ________________.
Sentence 3 ______________________.

Conclusion

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

BEST COPY AVAILABLE

Study Strategies and Test-Taking Tips

Study Strategies

1. **Find the best place for you to study.** It could be the library, a separate room in your home, or just a separate corner of a room. It should have good lighting and air circulation. As much as possible, it should be free from noise and distractions. Let everyone know you can't be disturbed when you are studying.
2. **Find the best time for you to study.** Perhaps you study best first thing in the morning, or you may be a night owl and study best when everyone else has gone to bed. Set aside this time on a regular basis—every third day, every other day, or every day, if necessary. Let everyone know that this is your time to study. Make a study schedule, and stick to it as much as possible.
3. **Interact with the material you are trying to learn.** Underline or highlight important information. Make note of words you do not understand and cannot figure out. Record them in a notebook, and check their meanings in a dictionary. As you read, keep checking your understanding by asking yourself, "What did I just read about?" and "How does this relate to what I already know?" If you do not understand an idea, go back to the spot that you last understood and read it again.
4. **Pace yourself.** Each study session, have something definite you want to accomplish. But be realistic. Don't try to achieve everything all at once.

Test-Taking Tips

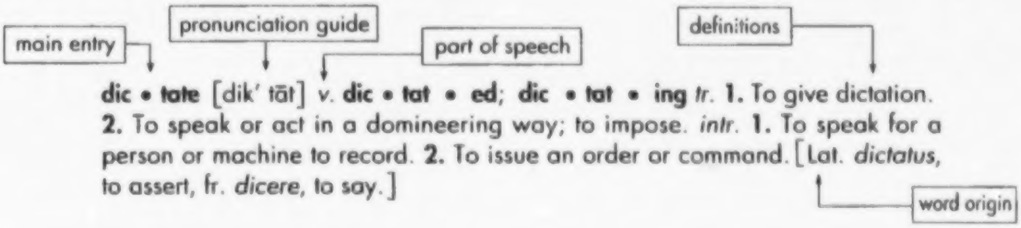
1. Read the test directions carefully. Make sure you understand what to do. If you don't, ask!
2. Read each question carefully. Make sure you understand what is being asked.
3. Before you look at the answer choices, try to answer the question in your own words. Then look for the choice that matches your answer.
4. Trust your first impression. Don't go back and change an answer unless you are sure that it is wrong.
5. Try to answer every question. But don't spend too much time on one question. If you get stuck, go on to the next question.
6. If you are filling in an answer sheet, mark your answers clearly. Be sure you are marking the correct number on the answer sheet.
7. Don't be concerned if some people finish the test before you do. Concentrate on your own pace.
8. Every so often, stretch a little and breathe deeply. Your body—and your brain—will work better.

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

Using a Dictionary

Reading a Dictionary Entry

A dictionary presents words in entries. Most entries include the information in this sample:



dic • tate [dik′ tāt] *v.* **dic • tat • ed**; **dic • tat • ing** *tr.* **1.** To give dictation. **2.** To speak or act in a domineering way; to impose. *intr.* **1.** To speak for a person or machine to record. **2.** To issue an order or command. [Lat. *dictatus*, to assert, fr. *dicere*, to say.]

The most important parts of a dictionary entry are usually the following:

- The **main entry** is in bold. A dot separates syllables. In the entry above, you can see that the word *dictate* has two syllables. Underline the main entry above.
- The **pronunciation** is in brackets after the entry. Circle it. Most dictionaries use special symbols to show pronunciation. There is usually a key to the symbols on every other page.
- The **definitions** explain the meanings of the word and how the word is used. Most words have more than one meaning. Each different meaning is numbered. Underline one definition in the entry above with a double line.

Pronouncing a Word

Here is part of a pronunciation key and its symbols for sounds.

b**a**t, **ā**te, **ä**rm, b**ã**re, **e**nd, **ē**ke, t**ė**rm, **i**t, b**ī**te, **o**n, **ō**pen, **ô**r, **u**p, **ū**se

You can see that the first syllable in *dictate* has a short *i* sound as in *it*. The *c* sounds like *k*. So the first syllable sounds like the name *Dick*. The pronunciation key also tells you that the line over the *a* in the second syllable means it has a long *a* sound as in *ate*. The symbol ′ shows you that the first syllable is stressed: DIK-tate. (Note: Different dictionaries may use different marks to show stressed syllables.) By reading the entry pronunciation along with the pronunciation key, you can learn how to pronounce a word.

Determining Word Meaning

When you read an unfamiliar word and look it up in the dictionary, you will usually find several definitions for the word. You will need to choose the meaning that best fits the context in your reading. Pay attention to key words in the definition. Substitute them for the word in your reading. Decide which meaning fits best.

Using the Dictionary

Choose any five words. Look up each word in a dictionary and do the following:

a. Write the pronunciation of the word.
b. Say the word aloud.
c. Write one definition for the word.
d. Write a sentence using the word with that definition.

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

Strategies for Recognizing Words

When you come across an unfamiliar word in your reading, try these strategies to figure out what it is.

Strategy 1: Try pronouncing the word differently.

Experiment with different ways of pronouncing the word. You may recognize the word when you pronounce it correctly. Then check whether your guess makes sense in the context of the sentence or paragraph. You can also check your guess in a dictionary.

Strategy 2: Divide a long word into syllables.

A syllable is a word part with just one vowel sound. By dividing a long word into syllables, you may be better able to sound out each part and figure out the word. To divide a long word into syllables, try the following:

- Divide between vowels that have separate sounds ***(cre/ate),*** but not between two vowels in a pair that make one sound ***(crease).*** Do not divide between a vowel and ***r*** when ***r*** controls the sound of the vowel ***(par/ent).***
- Divide between consonants with separate sounds and between double consonants ***(in/ter/rupt).***
- Divide between a consonant and a consonant blend or digraph ***(in/crease, en/chant).***

Strategy 3: Divide a word into a root and a prefix and/or suffix.

See if the unfamiliar word has a base root with a prefix at the beginning or a suffix at the end. If so, divide the word into these parts. Read the root first. Then read it with the prefix and/or suffix.

You can also use prefixes and suffixes to figure out the meanings of words. Put the meaning of the root with the meaning of the prefix or suffix. Here are two common prefixes and suffixes with their meanings. Your instructor can give you longer lists of both.

- the prefix ***re-*** (meaning "again") + the root ***place*** = ***replace*** (meaning "place again")

Sometimes the spelling of the root changes when a suffix is added:

- the prefix ***un-*** (meaning "not") + the root ***use*** + suffix ***able*** (meaning "able to") = ***unusable*** (meaning "not able to be used")

Strategy 4: Use context clues.

See if you can figure out the word by looking at the words and sentences around it. Sometimes the context defines a word. More often, it gives clues to its meaning. Decide what word begins with that letter and makes sense in that context.

You can also use context clues to figure out the meaning of a word that you do not know. For example, this context gives an example of the word ***statutes*** to help you understand its meaning:

- Some statutes affect personal safety and freedom, such as the law that requires wearing seat belts.

The example tells us that ***statutes*** are laws.

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

This context repeats the meaning of the word ***rationalize:***

- I rationalized that my kids would be better off if I worked; I reasoned that our budget would be better off too.

One meaning of ***rationalize*** is "to think or reason."

This context gives a contrast as a clue to the meaning of ***ambiguous:***

- He felt the writer was ambiguous, but I thought her meaning was quite clear.

Ambiguous means "not clear."

This context gives details that are clues to the meaning of ***dilapidated:***

- An old house—some would call it dilapidated—stands among the trees. Its front porch slants badly, its shutters dangle crazily, its windows long ago were broken.

Dilapidated means "rundown; broken down."

Practice

A. Divide each word into syllables by drawing lines between the letters. Then read each word and check it in the dictionary.

1. accommodate
2. appraisal
3. assailant
4. conservative
5. discriminate
6. enthusiasm
7. immigrant
8. infuriate
9. monotonous
10. occasional
11. paranoia
12. prophesy
13. reluctant
14. stereotype
15. therapy

B. Draw lines after the prefixes and before the suffixes in the words below. Some words have a prefix and a suffix. Then read each word aloud and check it in a dictionary.

1. activist
2. harassment
3. illegal
4. impatience
5. inexperienced
6. irreligious
7. loveless
8. materialize
9. miraculous
10. reassurance
11. romanticize
12. supernatural
13. unbelievable
14. unhurriedly
15. wondrous

C. Use the context to figure out the meaning of each bold word. Then check your guess in a dictionary.

1. "He also used ski poles in an **unorthodox** way. . . .The explosive new style helped cut Killy's racing times."

2. "Most successful people are **mavericks** whose minds roam outside traditional ways of thinking."

3. "It's plain people's therapy, good for troubles and muddles and other **consternations**."

4. Trees "serve so many **vital** purposes to a homeowner. They may be used for privacy, shade, fences, boundary markers or even food."

5. "Maurice wants to go to a French restaurant. Josie has a taste for German **cuisine.**"

▶ **PCM 13b**

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

Prefixes and Suffixes

Common Prefixes

Prefix	Meaning	Example	Your Example
1. anti-	against	antibiotic	
2. co-	with	cooperate	
3. dis-	not	disallow	
4. il-, ir-	not	illegal, irresponsible	
5. in-, im-	not	insane, imprecise	
6. mis-	wrongly, badly	misinformed	
7. post-	after	postgame	
8. pre-	before	pregame	
9. pro-	forth, forward	produce	
10. re-	back; again	reproduce	
11. sub-	below; second	subdivision	
12. super-	above; superior	superstar	
13. trans-	across	transport	
14. un-	not	uncontrolled	

Common Suffixes

Suffix	Meaning	Example	Your Example
1. -able	capable of	changeable	
2. -ance, -ence	act or state of	assurance, sequence	
3. -ful	full of	forceful	
4. -ion	act or state of	completion	
5. -ist	someone who	finalist	
6. -ize	make; practice	formalize	
7. -less	without	penniless	
8. -ly	in the manner of	usually	
9. -ment	act or state of	advancement	
10. -ness	state of	tiredness	

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

Student Progress Tracking Sheet

Name: ______________________________

Lesson: ______________________________

Date started: ______________ Date ended: ______________

What I learned from the reading: ______________________________

____

____

What I learned from Think About It: ______________________________

____

____

What I learned from Write About It: ______________________________

____

____

What I liked best about the lesson: ______________________________

____

____

What I need more practice with: ______________________________

____

____

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

Tips for Preparing Your Progress Portfolio

Your Progress Portfolio will show what you have learned in the period covered by this portfolio. Follow these tips as you prepare your portfolio.

1. Gather all of the Student Progress Tracking Sheets that you have completed for the period. Put them in your Progress Portfolio folder.
2. Choose the samples of your writing that you would like to put in your portfolio. Make sure your name, a title, and the date it was written are on each writing sample.
3. List the writing samples you chose for your portfolio. Tell why you chose each one. Put the list and the samples in your portfolio folder.
4. Look at all the other material in your working folder. Pick out the items you would like to include in your Progress Portfolio. List these items and tell why you chose each one. Put the list and the items in your portfolio.
5. Think about the skills you have learned. List the skills pages you would like to include in your portfolio:

   Think About It pages: ____

   ____

   Writing Skills Mini-Lesson pages: ____________________________________

   ____

   Photocopy these pages. Make sure your name and a date are on each page. Make a separate list of the pages you are putting in your portfolio. Put the list and the photocopies in your folder.

6. Look through the materials in your portfolio folder. Read the questions on PCM 17. Think about answers to these questions as you prepare for your portfolio conference.

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

Portfolio Conference Questionnaire

To the Instructor: Use this questionnaire as you conduct portfolio conferences with students.

Student: ______________________________ **Date:** ____________________

Instructor: ______________________________ **Course:** ____________________

1. Which writing samples and skills pages have you chosen for your portfolio?

2. Why did you choose these items?

3. What do these items show you that you have learned?

4. What selections are you most proud of? Why?

5. What would you like to do better?

6. What would you like to do more of?

7. What do you still need to do to reach your educational goals?

This page may be photocopied for classroom use. All other rights reserved. © 1999 New Readers Press

Voyager

Reading and Writing for Today's Adults

Teacher's Resource Guide

7

8

Voyager is a nine-level program that combines a contemporary theme-based approach with the best elements from traditional instruction. It teaches the essential reading, writing, listening, speaking, and critical thinking skills and strategies needed by adults to function on the job and in today's diverse, rapidly changing, and information-rich society.

Student Books

Nine student books, which take students from the beginning stages of reading through the ninth reading level, form the instructional core of the *Voyager* program. Within each book, units are divided into popular themes and themes into lessons. A reading lesson – authentic literature, informational article, adult student writing, or graphic material – is the heart of each lesson. The reading comprehension, writing, and oral communication activities and skill-building exercises all relate to the reading. Lessons in the early books also teach phonics and other word recognition strategies. Throughout, *Voyager* encourages students to be active learners – engaged in thinking about and applying what they are learning.

Workbooks

Nine workbooks, one for each student book, are filled with exercises that give students extra practice with the major skills taught in the lessons.

Teacher's Resource Guides

Four teacher's resource guides help teachers make the most of *Voyager* and save valuable time. Each teacher's resource guide contains a general overview and orientation, including scope and sequence charts, lesson-by-lesson teacher's notes, extension activities for the student books, and photocopy masters for both instruction and assessment.

Placement Tool

The easy-to-use placement tool helps place students in the appropriate *Voyager* student book.

ISBN 1-56420-171-6

New Readers Press
U.S. Publishing Division of Laubach Literacy
Syracuse, New York
800-448-8878

BEST COPY AVAILABLE

CE CETR 0138

Voyager

Reading and Writing for Today's Adults

7

85

BEST COPY AVAILABLE

New Readers Press

Reading and Writing for Today's Adults

Voyager

7

Ted Knight

Advisers to the Series

Mary Dunn Siedow
Director
North Carolina Literacy Resource Center
Raleigh, NC

Linda Thistlethwaite
Associate Director
The Central Illinois Adult Education Service Center
Western Illinois University
Macomb, IL

Reviewer

Patricia Huelsman
Adult Basic Education
Waubonsee Community College
Aurora, IL

New Readers Press

Acknowledgments

Angelou, Maya. From *I Know Why the Caged Bird Sings* by Maya Angelou. Copyright © 1969 by Maya Angelou. Reprinted by permission of Random House, Inc. and Virago Press.

Cohen, Michael. From *The Twenty-Something American Dream* by Michael Cohen. Copyright © 1993 by Michael Cohen. Used by permission of Dutton Signet, a division of Penguin Books USA Inc.

Fulghum, Robert. "A Different Kind of Cinderella Story" from *Uh-Oh* by Robert Fulghum. Copyright © 1991 by Robert Fulghum. Reprinted by permission of Villard Books, a division of Random House, Inc. and HarperCollins Publishers, Ltd.

Fulghum, Robert. "A Modern Cinderella Story" from *Uh-Oh* by Robert Fulghum. Copyright © 1991 by Robert Fulghum. Reprinted by permission of Villard Books, a division of Random House, Inc. and HarperCollins Publishers, Ltd.

Gomez, Jeff. Reprinted with the permission of Scribner, a Division of Simon & Schuster from *Our Noise* by Jeff Gomez. Copyright © 1995 by Jeff Gomez. Also reprinted by permission of ICM International Creative Management, Inc.

Grodin, Charles. "Jobs and Money" from *How I Get Through Life* by Charles Grodin. Copyright © 1992 by Charles Grodin. Reprinted by permission of William Morrow & Company, Inc. and The Robert Lantz-Joy Harris Literary Agency, Inc.

Hughes, Langston. From *Selected Poems* by Langston Hughes. Copyright 1926 by Alfred A. Knopf, Inc. and renewed 1954 by Langston Hughes. Reprinted by permission of the Alfred A. Knopf and Harold Ober Associates.

Kleiman, Carol. "Yes, You Can Get That Raise" by Carol Kleiman. Reprinted with permission from the December 1995 Reader's Digest. Used with permission from *The Career Coach.* © 1994 by Carol Kleiman. Published by Dearborn Financial Publishing, Inc./Chicago. All rights reserved.

Kriegel, Robert J. Reprinted by permission of Warner Books, Inc. NY from *If It Ain't Broke . . . Break It!* by Robert J. Kriegel with Louis Patler. Copyright © 1990 by Robert J. Kriegel. All rights reserved.

Kuralt, Charles. "The Free Doctor" by Charles Kuralt. Reprinted by permission of The Putnam Publishing Group from *On the Road with Charles Kuralt* by Charles Kuralt. Copyright © 1985 by Charles Kuralt.

Kuralt, Charles. "The Pilot" by Charles Kuralt. Reprinted by permission of The Putnam Publishing Group from *On the Road with Charles Kuralt* by Charles Kuralt. Copyright © 1985 by Charles Kuralt.

Mazie, David. "Robot Helper" excerpted with permission from "Where It Pays to Have a Great Idea" by David Mazie, *Reader's Digest,* June 1995. Copyright © 1995 by the Reader's Digest Assn., Inc.

Miller, Annetta. "A Sensible Guide to Risk Taking," from"The Big T(hrill) Personality" by Annetta Miller as appeared in *Working Woman* Magazine. February 1990. Reprinted by permission of the author.

Raybon, Patricia. "Letting in Light" by Patricia Raybon, *The New York Times Sunday Magazine,* February 21, 1993. Copyright © 1993 by The New York Times Co. Reprinted by permission.

Ridgway, Peggi. From *Jump-Start Your Job Search* by Peggi Ridgway, Wordpictures, 1994. Reprinted with permission.

Rivas, Bimbo. "A Job" by Bimbo Rivas from *Aloud: Voices from the Nuyorican Poets Cafe* edited by Miguel Algarin and Bob Holman.

Rooney, Andrew. From *Not That You Asked . . .* by Andy Rooney. Copyright © 1989 by Essay Productions, Inc. Reprinted by permission of Random House, Inc.

Rosellini, Lynn. From "Our Century" by Lynn Rosellini, *U.S. News & World Report.* Copyright, Aug. 28/Sept. 4, 1995 U.S. News & World Report. Reprinted by permission.

Simon, Neil. From *The Prisoner of Second Avenue* by Neil Simon. Copyright © 1972 by Neil Simon. Reprinted by permission of Random House, Inc. Professionals and amateurs are warned that this play is fully protected under copyright and is subject to royalty. All rights are strictly reserved and no further rights can be exercised or used without written permission from the copyright holders.

Slack, Charles. "A Job Nobody Wanted" from "My Way Up" by Charles Slack, *Reader's Digest,* April 1995. Reprinted by permission of the author.

Swados, Harvey. "Joe, The Vanishing American" by Harvey Swados. This abridgement is an excerpt from *On the Line* originally published by Little, Brown and Company. Copyright 1957 by Harvey Swados. Copyright renewed 1985. Used by permission of Bette Swados.

Waugh, Charisse. "Work With Dignity" by Charisse Waugh, Family Circle, April 2, 1996. Reprinted with permission of *Family Circle* magazine. © 1996 by Gruner + Jahr USA Publishing.

Voyager: Reading and Writing for Today's Adults™ Voyager 7
ISBN 1-56420-157-0
Copyright © 1999
New Readers Press
U.S. Publishing Division of Laubach Literacy International
Box 131, Syracuse, New York 13210-0131

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Printed in the United States of America
9 8 7 6 5 4 3

Director of Acquisitions and Development: Christina Jagger
Content Editor: Mary Hutchison
Developer: Learning Unlimited, Oak Park, IL
Developmental Editor: Pamela Bliss
Contributing Writer: Betsy Rubin
Production Director: Jennifer Lohr
Cover Design: Gerald Russell
Designer: Kimbrly Koennecke
Artist/Illustrator: Patricia A. Rapple
Copy Editor: Judi Lauber

BEST COPY AVAILABLE

Contents

Introduction 5

Skills Preview 6

▼ Unit 1: Getting Ahead 13
Lesson 1 14
  Reading: "Marilyn" 15
  Think About It: Understand Cause-and-Effect Chains 19
  Write About It: Write an Action Plan 22
Lesson 2 24
  Reading: "The Job Search: What Works?" 25
  Think About It: Draw Conclusions 28
  Write About It: Write an Informative Essay 30
Lesson 3 32
  Reading: "Yes, You Can Get That Raise" 33
  Think About It: Identify the Main Ideas and Details 37
  Write About It: Write a Summary 40
Writing Skills Mini-Lesson: Compound Sentences 41
Unit 1 Review 42

▼ Unit 2: Hard Times 45
Lesson 4 46
  Reading: *from* "I Know Why the Caged Bird Sings" 47
  Think About It: Analyze Setting 52
  Write About It: Describe a Setting 54
Lesson 5 56
  Reading: "A Job" 57
  Think About It: Analyze Tone 60
  Write About It: Write a Personal Response 62
Lesson 6 64
  Reading: *from* "The Prisoner of Second Avenue" 65
  Think About It: Analyze Dialogue 70
  Write About It: Write a Dialogue 72
Writing Skills Mini-Lesson: Complex Sentences 74
Unit 2 Review 76

▼ **Unit 3: Then and Now** 79
Lesson 7 80
  Reading: "Our Century" 81
  Think About It: Compare and Contrast 86
  Write About It: Write a Comparison and Contrast Essay 88
Lesson 8 90
  Reading: "Letting In Light" 91
  Think About It: Make Inferences 96
  Write About It: Write a Personal Essay 98
Lesson 9 100
  Reading: *from* "Joe, the Vanishing American" 101
  Think About It: Understand Point of View 108
  Write About It: Write a Narrative Essay 110
Writing Skills Mini-Lesson: Correcting Sentence Fragments 112
Unit 3 Review 114

▼ **Unit 4: Taking Chances** 119
Lesson 10 120
  Reading: *from* "Our Noise" 121
  Think About It: Understand Characterization 127
  Write About It: Write a Character Sketch 130
Lesson 11 132
  Reading: "Work with Dignity" 133
  Think About It: Draw Conclusions 138
  Write About It: Write an Opinion Essay 140
Lesson 12 142
  Reading: "Do You Risk Enough to Succeed?" 143
  Think About It: Identify Problems and Solutions 148
  Write About It: Write a Narrative Essay 150
Writing Skills Mini-Lesson: Correcting Run-on Sentences 152
Unit 4 Review 153

Skills Review 157

Answer Key 163

Reference Handbook

  Writing Skills 171
  The Writing Process 176

Introduction

Welcome to New Readers Press's *Voyager 7.* In this book, you will build your reading, writing, listening, and speaking skills. You will work with familiar types of reading selections, such as essays, articles, poems, and excerpts from novels and plays. You will also work with charts and graphs.

This book has four units. Each unit is based on a theme that reflects our day-to-day lives. In *Voyager 7,* you will explore these themes:

- Getting Ahead
- Hard Times
- Then and Now
- Taking Chances

Within each theme-based unit, you will find three lessons. Each lesson has the following features:

- **Before You Read:** information and an activity to help you prepare for the reading selection, including instructions on previewing the selection and a strategy to use while reading it
- **Reading:** an essay, an excerpt from a novel or play, a poem, an article, or a graph
- **Revisit Your Strategy:** an activity that helps you judge whether you used a reading strategy effectively
- **After You Read:** questions and activities about the reading
- **Think About It:** practice with a skill that will help you understand, apply, or analyze what you read
- **Write About It:** an activity to improve your writing skills

In the back of this book, you will find an Answer Key that contains answers for Revisit Your Strategy, After You Read, and Think About It, plus the Unit Reviews. Following that is a Reference Handbook, which contains information from the Writing Skills Mini-Lesson in each unit and other useful information, including an outline of the writing process.

We hope you enjoy exploring the themes and mastering the skills found in *Voyager 7.* We also invite you to continue your studies with the last book in our series, *Voyager 8.*

Skills Preview

This Skills Preview will give you an idea about the kinds of readings and skills covered in this book. Before you begin Unit 1, please complete the entire preview. Then share your work with your instructor.

Reading Skills Preview

Read each passage and answer the questions that follow.

At 17, Greg Calhoun was living in a Montgomery, Alabama, housing project and supporting his family on the wages of a supermarket clerk. A lesson he learned from his father helped him change his life.

A Job Nobody Wanted

Charles Slack

When I turned 12, I worked summers at my father's small brick-cleaning business in Montgomery. I remember the harsh, acid smell of the cleaning solution, the scraping sound of stiff iron brushes against rough brick, and the summer sun beating down on my back. It was tempting to hurry a job just to finish, but anybody who worked for Thomas Calhoun had to meet his standards—and that included me.

If I messed up, he made me stay late until I got it right. My father wasn't being mean—he demanded the same of himself. Every brick he cleaned on a house or building stood out like a red jewel in a white setting—it was his signature.

In 1970, when I was 17, I got married and moved out of my parents' modest place into a housing project. Drugs and gang violence were just beginning to plague the projects. Friends I grew up with were soon heading in the wrong direction. Some went to jail; some were killed.

My wife, Verlyn, was 15, and nobody gave our marriage a chance. But we believed in each other, and our faith made us strong.

When we married, I had just been promoted from bagger to stock clerk at Southwest Super Foods. It was hard, tedious work. Each Friday night a truck pulled up to the store with cases of food that had to be unloaded, priced and placed on shelves, can by can and box by box. Most of the stock clerks tried to get Friday night off, but I was always ready to work.

By Saturday morning, all the cans and jars in my aisle were placed with the labels facing smartly out, like a line of soldiers on review. That was *my* signature. The floors were swept; the shelves were dusted. I took pride in a job nobody wanted.

Quit wasting your time! my friends kept saying. They assumed I wasn't going anywhere in life and that I was just a sucker.

By the 1980s, after working at several stores and rising to stock manager and beyond, I joined Hudson-Thompson Co., a grocery chain. In 1983 the company sent me to manage one of their unprofitable stores. It was Southwest Super Foods—

the very store where I'd started as a bagger 16 years earlier.

Still, I dreamed of an even bigger challenge. Within a year Verlyn and I gathered up every penny we had saved—about $35,000—got a bank loan, and persuaded the company to sell the store to me.

As owner I let employees know I was willing to pay for good work by raising everyone's salary. Then we targeted advertising to both white and black shoppers. Soon a store that had been losing $300,000 a year was making money.

With this success, Verlyn and I began looking around for other stores. Today we own eight with total revenues of $52 million a year.

With each store we've added, we make sure not to forget the details that make us successful. Each Thursday, for example, I visit one of my stores and stand in my old spot, bagging groceries.

My supervisors along the way told me that if I worked hard, I would get the chance to move up. Young people have learned to scoff at this notion, to think they're just being exploited. I knew better.

My father taught me an important lesson with an iron brush and a bucket of cleaning solution under a hot Alabama sun: each job is like a signature, and your name is only as good as the quality of work that you do.

Choose the best answer to each question.

1. Which quotation from the article best states the main idea of "A Job Nobody Wanted"?
   (1) "anybody who worked for Thomas Calhoun had to meet his standards—and that included me."
   (2) "nobody gave our marriage a chance. But we believed in each other, and our faith made us strong."
   (3) "my friends . . . assumed I wasn't going anywhere in life and that I was just a sucker."
   (4) "each job is like a signature, and your name is only as good as the quality of work that you do."

2. Greg Calhoun can be described as all of the following *except*
   (1) greedy
   (2) hard-working
   (3) ambitious
   (4) proud

3. Which detail directly supports the main idea of "A Job Nobody Wanted"?
   (1) "I remember the harsh, acid smell of the cleaning solution."
   (2) "In 1970, when I was 17, I got married and moved out of my parents' modest place."
   (3) "Drugs and gang violence were just beginning to plague the projects."
   (4) "all the cans and jars in my aisle were placed with the labels facing smartly out."

4. Why did Greg Calhoun's first store go from losing money to making money?
   (1) He always returned to the store to bag groceries.
   (2) He paid good workers well and advertised to white and black shoppers.
   (3) Both he and his wife supervised the employees carefully.
   (4) His bank loan enabled him to remodel the store.

TV journalist Charles Kuralt traveled the U.S. recording interviews with people he found interesting. In the selection that follows, the words spoken by Kuralt provide background information for the images on the TV screen. Dialogue from the interview begins with the speaker's name in capital letters. The italic text in brackets tells what was happening at certain times in the broadcast.

The Free Doctor *(Lincoln, Missouri)*

Charles Kuralt

KURALT: It's not quite sunup yet in Lincoln, Missouri, but there's already a light in the window of Calamity Jane's Antique Shop, and the old store is full of people. They come early and take a number and take a seat. They're all waiting to see the doctor. To keep his expenses down, Dr. Richard T. Nuckles rents a little room in the back of Calamity Jane's. Here in these plain surroundings, he treats his neighbors' ailments. And he collects his fees.

DOCTOR: Okeydoke . . . three dollars all told.

KURALT: Three dollars, all told. Dr. Nuckles is not a high-priced doctor.

WOMAN: How much?

DOCTOR: One dollar. Plenty. Thank you. . . . Okay, a dollar.

KURALT: Dr. Nuckles charges you only for the medicine he dispenses. If he figures you can't afford it, then he doesn't charge you anything.

MAN: Sometimes we give him a tip, we get bighearted and give him a tip. [*Laughs*] Buy him a cup of coffee—

SECOND MAN: We feel ashamed.

MAN: Yeah—yeah, just kind of feel ashamed.

KURALT: The doctor's fee is a dollar or two. Or three at the most. We're used to doctors on their way to becoming millionaires. I told Dr. Nuckles that I hardly knew what to make of him.

DOCTOR: I'm not in it for the money—I tell 'em I expect I could have been a millionaire long as I've practiced, if I wanted to. But I didn't want to. I ain't trying to be somebody good, I'm just trying to help my fellow man.

KURALT: Much of his small income doesn't even go into the bank. It goes into the icebox. He is paid in buttermilk, and butter.

DOCTOR: Oh, my gracious, look at that. Boy! That looks good. What is it?

WOMAN: It's apple strudel—

DOCTOR: Apple strudel—

WOMAN: Without any sugar in it.

KURALT: He is paid in apple strudel, and in the deep affection of people he has known and tended to all his life.

DOCTOR: I'll work on that all right. [*Laughs*]

WOMAN: I'll bring you some more next time.

DOCTOR: Thank you.

KURALT: [*to doctor*]: Do you get a lot of produce?

DOCTOR: A lot of produce—I get everything. Fish, rabbit . . . quail, duck, wild turkey, coon . . . gooseberries, blackberries, pecans . . . chicken—all of it, and I love it. It's better than what you could buy. I'd rather have it than money!

KURALT: Dr. Nuckles does more than practice medicine. He doctors people. There's a difference.

DOCTOR: Pitting edema, pressure edema, they call it.

MAN: This leg is all right.

DOCTOR: Not as bad, no. When it's just in one leg, that shows it's not a general condition like your heart or your kidneys. If it was, it'd be both.

KURALT: Richard T. Nuckles follows in the tradition of his father, who was a country doctor, and his uncle, who was a country doctor. We are all grateful for modern medicine, and grateful for modern doctors; we're less haunted by illness because of them. But still we feel the loss of men like Richard Nuckles. Back when America was a baby, bouncing west in the lap of history, it was doctors like Doc Nuckles who saw us through our fevers and set our broken bones and held our hands. They got, in payment, only what we could give. And they always gave more than they got. It's still that way in Lincoln, Missouri.

DOCTOR: I may not get all of you picked up, but I'll pick up part of you. . . . Now—I felt a few of 'em turn loose in there—

KURALT: Complicated cases he may send to the hospital in Sedalia. But if you don't really need an operation, this doctor never recommends one.

DOCTOR: —And he's got some enlarged tonsils, and as he gets older, he won't have near as much trouble with 'em anyway, and I sure wouldn't take 'em out. He needs 'em. I think he needs 'em.

KURALT: For this advice, since it was to do nothing, he charged nothing. Dr. Nuckles rents Calamity Jane's back room—she's really Jane Neeley—for seven dollars and fifty cents a week. Jane Neeley knows how much his patients need him.

JANE: This whole area is mostly retired people, and they're on a fixed income and everything keeps going up and up—

KURALT: Everything but doctors' fees.

JANE: Well, I think he lowers his. [*Laughs*]

KURALT: [*to doctor*]: I wonder if other doctors don't sometimes get irritated with you.

DOCTOR: I'm sure they must. I'm sure they must, and I'm surprised I haven't heard from 'em. But I haven't so far—they might be gnashing their teeth—but I don't tell them what to charge, and they can't tell me what I can charge, so there you are. [*Laughs*]

KURALT: When the waiting room is finally empty, Dr. Nuckles makes house calls. They're free, too. He's been doing this for forty-eight years, doctoring anybody who comes to him, for a dollar or two, or a mason jar of buttermilk, or a handshake of thanks. You'd think he'd be ready to hang up his black bag and sit in the sun somewhere. But he'll never do that.

DOCTOR: I don't know how to retire. I'm not a setter, I just can't set around and do nothing. I tell people that getting in a rocking chair is the worst thing they can do when they retire. If I even mention quitting out here, they just come to tears—and I don't know what they'll do when I quit. It's gonna be an awful jolt, the way some of these doctors are charging.

KURALT: How many people are there who think all the time about the needs of others? And about their own needs, not at all? Well, here is one.

Choose the best answer to each question.

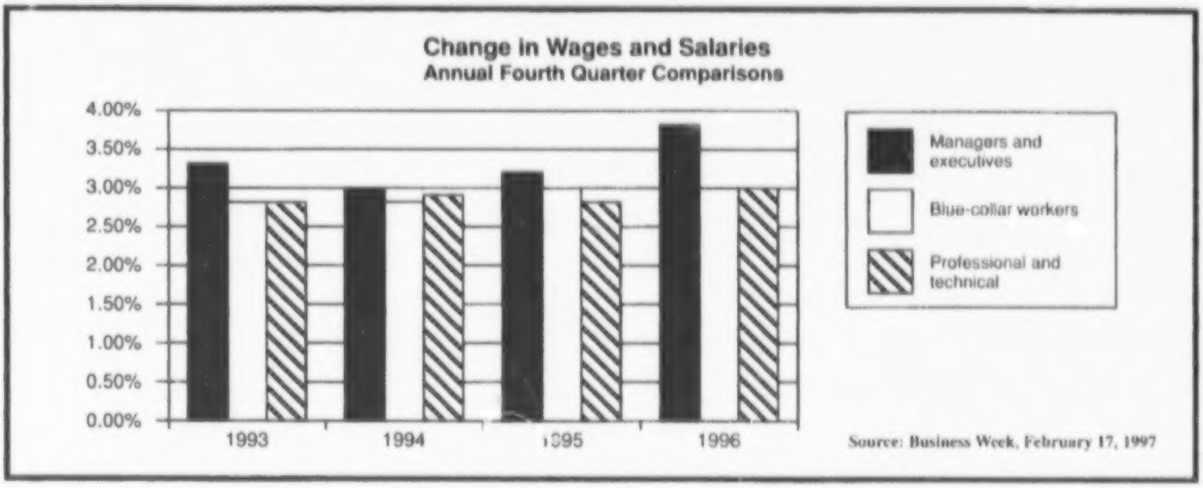
5. What tone does Kuralt take as he speaks about Dr. Nuckles?
(1) objective
(2) humorous
(3) admiring
(4) disbelieving

6. Based on their dialogue, what kind of relationship does Dr. Nuckles seem to have with his patients?
(1) friendly and informal, as equals
(2) authoritative and formal, like a traditional doctor-patient relationship
(3) businesslike and official, like a businessman and his customers
(4) fatherly yet controlling, like a stern father to his children

7. The setting of the interview involves each of the following *except*
(1) a doctor's office
(2) the back room of an antique shop
(3) a time when the country was young
(4) a small town in Missouri

8. From this excerpt, we can infer that Dr. Nuckles is
(1) elderly
(2) out of touch
(3) ambitious
(4) selfish

The graph below shows changes in wages and salaries of three groups of workers. It compares the percent increases for each group over a four-year period. Study the graph and answer the questions that follow.



Source: Business Week, February 17, 1997

Choose the best answer to each question.

9. In what years did two categories of workers show the same percentage of change in wages and salaries?

(1) 1993 and 1994 (3) 1994 and 1996

(2) 1994 and 1995 (4) 1993 and 1996

10. In what year did wages and salaries of professional and technical workers increase more than those of blue-collar workers?

(1) 1993 (3) 1995

(2) 1994 (4) 1996

11. Which statement is a good conclusion to draw from this graph?

(1) From 1993 through 1996, no worker earned a raise higher than 4 percent.

(2) During this period, the salaries of managers and executives increased more than the salaries of blue-collar workers or professional and technical workers.

(3) Business and industry had a profitable year in 1996.

(4) Professional and technical workers merit very small raises.

Write About It

On separate paper, write about the topic below. Then use the Revising Checklist to revise your draft.

Topic: What does getting ahead mean to you? What will it take for you to get ahead? Write three or more paragraphs. Support your opinion with reasons and examples.

Revising Checklist

Revise your draft. Check that your draft

____ clearly states your opinion

____ includes reasons to support your opinion

____ includes details or examples to explain your reasons

BEST COPY AVAILABLE

Skills Preview Answers

Reading Skills Preview

1. (4)
2. (1)
3. (4)
4. (2)
5. (3)
6. (1)
7. (3)
8. (1)
9. (4)
10. (2)
11. (2)

Write About It

Make changes on your first draft to improve your writing. Then recopy your draft and share it with your instructor.

Skills Chart

The questions in the Skills Preview assess familiarity with the following skills:

Question	Skill
1	Identify the main idea
2	Understand characterization
3	Identify main ideas and details
4	Understand cause and effect
5	Identify tone
6	Analyze dialogue
7	Analyze setting
8	Make inferences
9	Compare and contrast
10	Compare and contrast
11	Draw conclusions

BEST COPY AVAILABLE

Unit 1 Getting Ahead

People dream of getting ahead. To most people in the United States, that means having the basic necessities of food, clothing, and a home, plus steady improvement in the way they live from year to year. All that takes money, so people need jobs that pay enough. For many people, getting ahead also includes the satisfaction and sense of achievement that come from having a good job.

What does getting ahead mean to you? You have already made an important step in trying to get ahead—you are furthering your education. In this unit, you will read how one woman turned her life around. You will study graphs that compare common ways to find jobs. And you will read an article with advice on how to get raises and promotions in the quest to get ahead.

▶ **Be an Active Reader**

As you read each selection in this unit
- Put a question mark (?) by things you do not understand.
- Underline words you do not know. Try to use context clues to figure them out.

After you read each selection in this unit
- Reread sections you marked with a question mark. If they still do not make sense, discuss them with a partner or your instructor.
- Look at words you underlined. Discuss any words you still don't know the meaning of with a partner or your instructor, or look them up in a dictionary.

BEST COPY AVAILABLE

Lesson 1 ▶ LEARNING GOALS

Strategy: Empathize
Reading: Read an interview
Skill: Understand cause-and-effect chains
Writing: Write an action plan

Before You Read

The selection that follows is an interview with a 25-year-old woman named Marilyn. When she was growing up, Marilyn had an alcoholic father who abused her mother. At 17, Marilyn married her high-school boyfriend, who turned out to be lazy and unfaithful. You'll read about Marilyn's struggle to get ahead after this bad start in life.

Think about some of the ways a person might get off to a bad start in life. Write a few ways here.

Some people manage to overcome a bad start and build successful lives. What personal qualities do you think help them do that?

The following selection is based on the author's interview with Marilyn. Much of what you will read are her spoken words. Think about how people speak. Listen to someone talking. Do you hear words like "gonna" and "y'know"? Words like those are in the interview. When you read the selection, read Marilyn's words as if you could hear her speaking.

Preview the Reading

Look at the illustrations. Read the first paragraph and the first line of each of the next few paragraphs. What do you think might happen with Marilyn's job search?

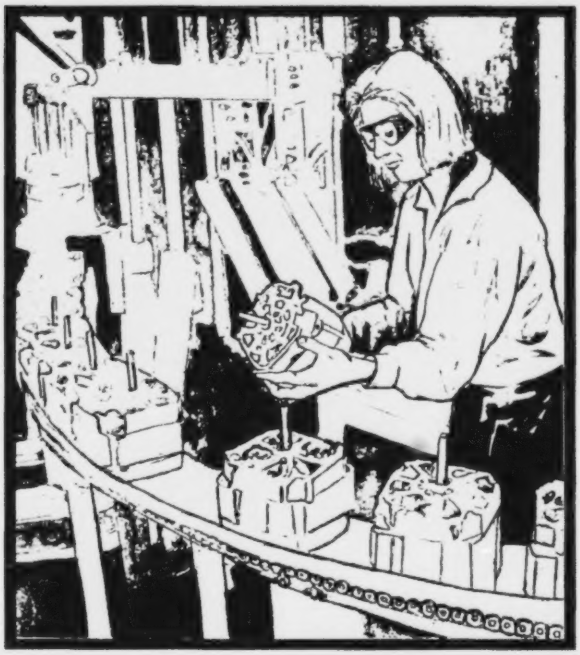
Set Your Strategy: Empathize

When you empathize, you identify with the thoughts, feelings, and experiences of another person. If you can empathize with people you read about, you will understand them better. As you read the following selection, try to empathize with Marilyn—put yourself in her place and feel what she must have been feeling. When you finish, you will have a chance to tell how you think she must have felt during certain incidents in her life.

In this interview, you will read about Marilyn, a single mother, and her experiences in getting a job and working to build a career.

Marilyn

Michael Lee Cohen



The same day that Marilyn left her husband, she went looking for a job. A friend of hers worked for a company that manufactures heat pumps in Oklahoma City, and Marilyn's friend told her that she made almost double the minimum wage. Marilyn, who had never earned more than minimum wage and had no job skills, thought, "I could support the boys and myself on that."

"So I went up to the temporary service, and they said, 'Marilyn, you wouldn't want to work out there. You get dirty. You just wouldn't like it.' I said, 'Yes I do, I want to work out there.' And they wouldn't put me to work out there, and they called my cousin to go to work out there.

"When I went up there, I'd been like a housewife, and I had on a dress and heels and pantyhose. They said, 'Marilyn, you wouldn't like factory work. It's just—not you.' But I was ready to do anything."

Marilyn was lucky. Her cousin had just received an offer from another employer. He called Marilyn and told her that he could not accept the job at the heat pump plant and that, if she still wanted the job, she should call the people at the temporary service. So she did. She told them, "'You just called my cousin, but he's not gonna be able to report to work. But I'm ready.' And they said, 'Okay, Marilyn, you can try it.'" She reported to work later that day.

Of the 150 or so people who work on the assembly line at the heat pump plant, roughly 10 percent are women. Marilyn says, "When I first started, it felt real awkward. When we'd have breaks, the guys, they would talk about cars, and I was more into soap operas at the time. I could relate to that. And then they would talk about things, I had no idea what was going on. They talk about fishing. I'd never gone fishing before. And they'd talk about boats and mechanics and everything that guys would normally talk about. They even talked about women sometimes, when I'd be sitting there.

"A lot of people, when I first started, they used to ask me out. I'd just gotten out of my marriage. I didn't really want to have to deal with that. And I wouldn't go, like, tell anyone or anything, because I figured I could deal with it. Because sexual harassment, you get in trouble for breathing the wrong way anymore, and I didn't want to get anyone in trouble. But I did wish that they'd leave me alone so I could just work and get my job done and get my paycheck so I could go. Now I tell 'em I don't date much, and I definitely don't go out with people I work with. 'Cause that's how I make my living, and the two together just don't mix.

"I really didn't have a lot of trouble adjusting to the work though, because my dad, he's always taught us how to work hard, and we've always had to work hard. So he said, 'Gonna have to work no matter what.' 'Cause we came from just a middle-class family, you have to work, 'less you're born into richness and you can lay around, and be a bum or whatever."

Although Marilyn had little trouble adapting to the work, she struggled when she first became a single mother. She says, "Just having kids and working, it just seemed like a big responsibility. And I was havin' to do it all by myself. It was real hard, a real hard adjustment."

Marilyn finally chalked up too many absences. After five months, she was fired. She and her sons have lived with Marilyn's parents since Marilyn left her husband. Her mother takes care of the children, so that is not what caused Marilyn to miss work. Marilyn admits, "I used to go out partying, and I would be sick the next day. I'd have a hangover."

During those months of nightclubbing and drinking, Marilyn began to realize she was tumbling into the same trap of low self-esteem and liquor into which her mother had fallen. Then one morning, Marilyn's older son said to her, "Mom, are you sick again?"

"And then," she says, "I just remembered what I went through, and I thought, I don't want my kids to grow up like I did. I want my kids to have the *best possible life.* And in order to do that, I have to make it happen."

Four weeks after he fired her, Marilyn called her former boss. "I'm very sorry," she said. "I was just going through something. If you give me my job back, I'll be a lot better. I'll always be there." The boss rehired Marilyn, and she returned to the assembly line.

A year later Marilyn left the heat pump manufacturer for a job as a file clerk in the reservations office of a national airline. She was laid off six months later. Once again, Marilyn asked her former employer for her old job. Once again, he allowed her to come back.

Marilyn says, "That was the hardest thing, to go back for the third time. But I had to do it because I had to support my kids." I ask whether she felt as if she had to swallow her pride, and she quips, "A lot. I felt it in my feet." She says that "anyone that can go back to work at the same establishment—for the *third* time—can do anything."

When Marilyn started working on the assembly line, she earned $4.50 an hour. Today, she makes $7.30, 60 percent more than the current minimum wage of $4.25. And she loves her job.

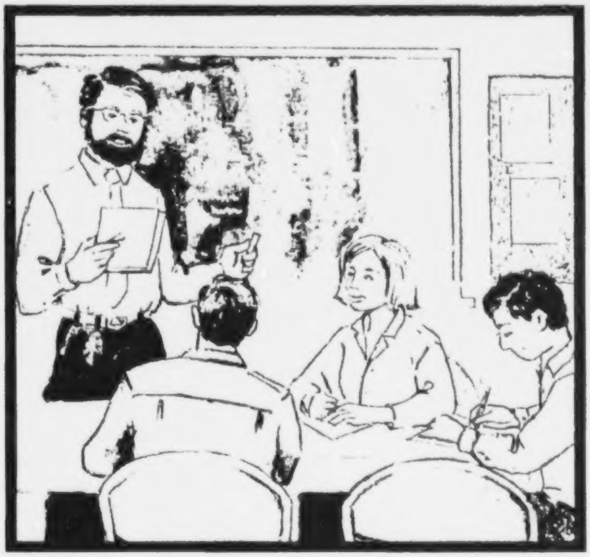
"I like to work fast," she explains, "and production lines are fast. And I like to have goals to climb for, and if we have a quota, that's more or less like a goal, and you can reach that goal. And it makes me feel good when I do, because it makes me feel like I've achieved something.

"The management has always been good to me. Always. My boss, my plant manager, have always been real nice. And the people I work with, my coworkers, they're real nice. I feel real involved with the people. It's more like a family out there."

But the people at the temporary agency were right about one thing. Marilyn shows me her fingernails. Her hands are clean, but the pink fingernail polish has been mostly chipped away, and there is a black semicircle of grime lodged beneath each nail. Marilyn tells me that she can never get all the dirt out from under her fingernails. She confesses, "I get dirty. I hate to get dirty." She chuckles.

Speaking quietly yet confidently, Marilyn says, "I don't always want to be just an assembly-line worker. I want to advance within the company and move up. Not only to prove to other people, but mainly prove to myself, that I can do it, y'know. That'll be the only thing that I haven't quit. I've quit school. I quit my marriage. I've always felt like a failure. But now I feel like I can—be someone. I'm going to be someone."

Marilyn always wanted to go back to school but never did. "I was scared," she says. "I was afraid I would be a failure and I couldn't do it." But she finally overcame her fear. For the past nine months, Marilyn has spent four hours a night, four nights a week, studying heating and air-conditioning maintenance at a technical school. She is the only woman in her program, and one of only two women in the entire school. But she's accustomed to this after nearly three years of working on the assembly line.



Marilyn will graduate in a month. After that, she plans to take some classes in accounting and business management at a community college. Her goals are to learn enough about heating and air-conditioning systems and business to become a salesperson for the heat pump manufacturer, and then to go to college to become a mechanical engineer. She anticipates that it will take at least another six years of part-time schooling to finish her degree. "But," she notes, "six years isn't anything compared to the rest of your life."

▶ **Revisit Your Strategy: Empathize**

Think carefully about the following incidents in Marilyn's life. Choose one or more descriptions from the box that you think express her feelings during each one. Then write a sentence describing what you think she felt. The first one has been done for you.

alone
determined
higher self-esteem
swallowed her pride
uncomfortable
under pressure
upset
worried

1. "The same day that Marilyn left her husband, she went looking for a job."

She was probably upset and worried but also determined.

2. "Just having kids and working, it just seemed like a big responsibility. And I was havin' to do it all by myself. It was real hard, a real hard adjustment."

3. "That was the hardest thing, to go back for the third time. But I had to do it because I had to support my kids."

4. "I've quit school. I quit my marriage. I've always felt like a failure. But now I feel like I can—be someone. I'm going to be someone."

BEST COPY AVAILABLE

After You Read

A. Comprehension Check

1. Why did Marilyn apply for work at the heat pump plant?
  (1) It was near her home.
  (2) They advertised for assembly-line workers.
  (3) The pay was almost double the minimum wage.
  (4) She had experience with assembly-line work.

2. Why did the temporary service first refuse to send Marilyn for the job on the assembly line?
  (1) She wasn't dressed for factory work.
  (2) Women weren't allowed to work there.
  (3) Her cousin had already been given the job.
  (4) She did poorly at the employment interview.

3. Why did Marilyn first leave her job at the heat pump plant?
  (1) She got a better job with an airline office.
  (2) She experienced sexual harassment.
  (3) Her boss didn't like her.
  (4) She was fired for too many absences.

4. How do you think Marilyn felt at the end of this interview with Mr. Cohen?
  (1) afraid she wouldn't graduate
  (2) confident about the future
  (3) unsure of what she will do next
  (4) ready to quit school again

5. Which clue tells you that Marilyn learned to deal with co-workers who asked her out?
  (1) She wished they would leave her alone.
  (2) She didn't want to get anyone in trouble.
  (3) She doesn't date people she works with.
  (4) She wouldn't tell anyone anything.

6. In the sentence "She *anticipates* that it will take at least another six years . . . to finish her degree," *anticipates* means
  (1) knows
  (2) doubts
  (3) regrets
  (4) expects

B. Read between the Lines

Check each statement below that you think Marilyn might have made. Look back at the selection for evidence to support each statement you check.

____ **1.** "If I hadn't left my husband, my life would have been completely different."
____ **2.** "I miss those days when I could go out and have a good time after work."
____ **3.** "I want to get married again."
____ **4.** "I learned the hard way how to become a good worker and a responsible mother."
____ **5.** "Work on the assembly line taught me about setting goals and working hard."
____ **6.** "It was just luck that my boss hired me back twice."

C. Think beyond the Reading

Discuss these questions with a partner.

1. Marilyn is raising two sons as a single parent. How does her experience compare with that of other single parents you know? What advice would you give her?
2. Marilyn got off to a bad start in life. What personal qualities do you think helped her get a fresh start on the road to success? Are these the same qualities you listed in Before You Read on page 14?

Think About It: Understand Cause-and-Effect Chains

The interview with Marilyn may have raised some questions in your mind: Why did she act so irresponsibly that she lost her first job? What changes did she make in herself to become successful? When you ask questions like that, you are recognizing cause-and-effect relationships. A **cause** is an event or action that makes another event or action—an **effect**—happen:

Cause		Effect
Marilyn leaves her husband.	→	She needs a job to support her family.

Often a cause-and-effect relationship will lead to a **cause-and-effect chain.** In a chain, the first effect becomes the cause of a second effect, and so on. Marilyn's story contains several cause-and-effect chains.

A. Look at Cause-and-Effect Chains

Reread this part of the interview with Marilyn. Notice the chain of causes and effects.

> ▶ "So I went up to the temporary service, and they said, 'Marilyn, you wouldn't want to work out there. You get dirty. You just wouldn't like it.' I said, 'Yes I do, I want to work out there.' And they wouldn't put me to work out there, and they called my cousin to go to work out there.
>
> "When I went up there, I'd been like a housewife, and I had on a dress and heels and pantyhose."

Cause		Effect
Marilyn had been a housewife.	→	Marilyn wore dress, heels, and pantyhose to temporary service.
Marilyn wore dress, heels, and pantyhose to temporary service.	→	Temporary service thought she would not like getting dirty doing factory work.
Temporary service thought she would not like getting dirty doing factory work.	→	

What did the temporary service do because it thought Marilyn would not like the factory job? Fill in the final effect.

If you wrote that the temporary service would not send her to work at the heat pump factory, you were correct.

BEST COPY AVAILABLE

B. Practice

Read each excerpt from "Marilyn." Then complete the cause-and-effect chain.

1. ▶ Marilyn was lucky. Her cousin had just received an offer from another employer. He called Marilyn and told her that . . . if she still wanted the job, she should call the people at the temporary service. So she did. She told them, "'You just called my cousin, but he's not gonna be able to report to work. But I'm ready.' And they said, 'Okay, Marilyn, you can try it.'"

Cause	Effect
Marilyn's cousin was offered another job.	He told her to call the temporary service about the heat pump plant job.
He told her to call the temporary service about the heat pump plant job.	She called the temporary service and said she was ready to work at the heat pump plant.

2. ▶ Marilyn finally chalked up too many absences. After five months, she was fired. She and her sons have lived with Marilyn's parents since Marilyn left her husband. Her mother takes care of the children, so that is not what caused Marilyn to miss work. Marilyn admits, "I used to go out partying, and I would be sick the next day. I'd have a hangover."

Cause	Effect
Marilyn went out partying.	She would be sick the next day.
	She would be absent from work.
She chalked up too many absences.	

BEST COPY AVAILABLE

3. ▶ During those months of nightclubbing and drinking, Marilyn began to realize she was tumbling into the same trap of low self-esteem and liquor into which her mother had fallen. Then one morning, Marilyn's older son said to her, "Mom, are you sick again?"

"And then," she says, "I just remembered what I went through, and I thought, I don't want my kids to grow up like I did. I want my kids to have the *best possible life*. And in order to do that, I have to make it happen."

Cause	**Effect**
Marilyn's son asked her if she was "sick" again.	She remembered what she went through as a child whose mother had low self-esteem and drank.
She didn't want her children to grow up like that.	

Tip

Be careful not to confuse events that simply happened one after the other in sequence with events that have a cause-and-effect relationship. Marilyn went to night school because she worked during the day. That is cause and effect. Marilyn went to night school and then went home. That is a sequence of events.

▶ **Talk About It**

Conduct an interview of your own with a friend, a relative, or a classmate. Prepare for the interview by writing down at least four questions. Ask what the person is doing now and what he or she would like to be doing five years from now. Take brief notes on the answers. Compare your interview results with those of another classmate.

BEST COPY AVAILABLE

Write About It: Write an Action Plan

In the interview with Marilyn, you saw how cause and effect can link events in a person's life. Marilyn seems to have learned how to cause positive things to happen. She has made a plan for her life that will bring positive effects. Now you will have a chance to write an action plan to achieve a goal in your own life. First, study the sample of how to write an action plan.

Study the Sample

Read the steps below to see what the writer considered as she developed her action plan.

Step 1: Picking a Goal. First she chose a goal: stop smoking.

Step 2: Developing and Organizing the Plan. Most action plans contain a number of steps that take people from where they are now to where they want to be. The writer of the sample action plan listed the steps she would take to quit smoking and numbered them. She also thought of ways to reward herself and ways to get herself back on track when she slipped.

Now read the writer's action plan on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Think about some goal that you would like to accomplish. It may be a small one, like breaking a bad habit. Or it may be a major change, like starting a new career. Choose one of the topics below, or use the list to help you think of another topic.

- break a bad habit
- lose weight
- look for a new job
- buy a car or another big item
- make some new friends
- earn your GED
- repair a damaged relationship
- learn a new skill

Write the goal for your action plan here. My goal is to ________________________________.

Step 2: Think about the things you need to do to accomplish your goal. On separate paper, list those actions and then number them as stages and steps. Think of a way to measure your progress and a way to get back on track if you don't keep to the steps in the plan. Decide how to reward yourself for successes.

My Action Plan to Stop Smoking

Stage 1: Cut back on the number of cigarettes I smoke each day

Step 1: Limit myself to 12 cigarettes per day.
- Stop buying cartons of cigarettes.
- Stop having a cigarette after eating.
- Don't go to Step 2 until I successfully do 7 days in a row.

Step 2: Limit myself to 6 cigarettes per day.
- Smoke only during work hours.
- Don't go to Step 3 until I successfully do 7 days in a row.

Step 3: Limit myself to 3 cigarettes per day.
- Don't smoke when drinking coffee.
- Don't go to Stage 2 until I successfully do 7 days in a row.

Stage 2: Stop smoking completely

Throw away any cigarettes at home and at work.

Tell everyone that I have quit and not to offer me cigarettes.

At the end of each week without a cigarette, treat myself to dinner out and a movie.

B. Writing

On separate paper, write the first draft of your action plan. Use numbered stages and steps to go from the first step to the final result.

Tip As you write your action plan, you may think of steps to add or steps you want to drop or change. Go ahead and make these changes as you write your first draft.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

BEST COPY AVAILABLE 108

Lesson 2 ▶ LEARNING GOALS

Strategy: Restate
Reading: Read a graph
Skill: Draw conclusions
Writing: Write an informative essay

Before You Read

Most adults have had to look for a job. If you haven't, you probably know someone who has. In this lesson, you will find out about methods people have used to find job openings. Which of the following job-search methods are you already familiar with?

____ help-wanted ads
____ private employment agency
____ state employment agency
____ asking friends
____ contacting employers directly
____ union hiring hall
____ civil service exam
____ asking relatives

1. List any others that you know about.

____

____

2. If someone asked you for advice about the best way to find a job opening, which methods would you suggest? Why?

____

____

Preview the Reading

Data is factual information usually expressed in numbers, for example, measurements or statistics. The job-search data in this lesson is presented in a double-bar graph. Read the title and the labels. Read the key to understand what the dark blue and light blue bars represent.

Set Your Strategy: Restate

When you restate, you put information into your own words. To restate data from a bar graph, tell in your own words what the numbers mean and how the lengths of the bars compare. As you study the following graph, try to restate data. When you finish, you will have a chance to write some of your restatements.

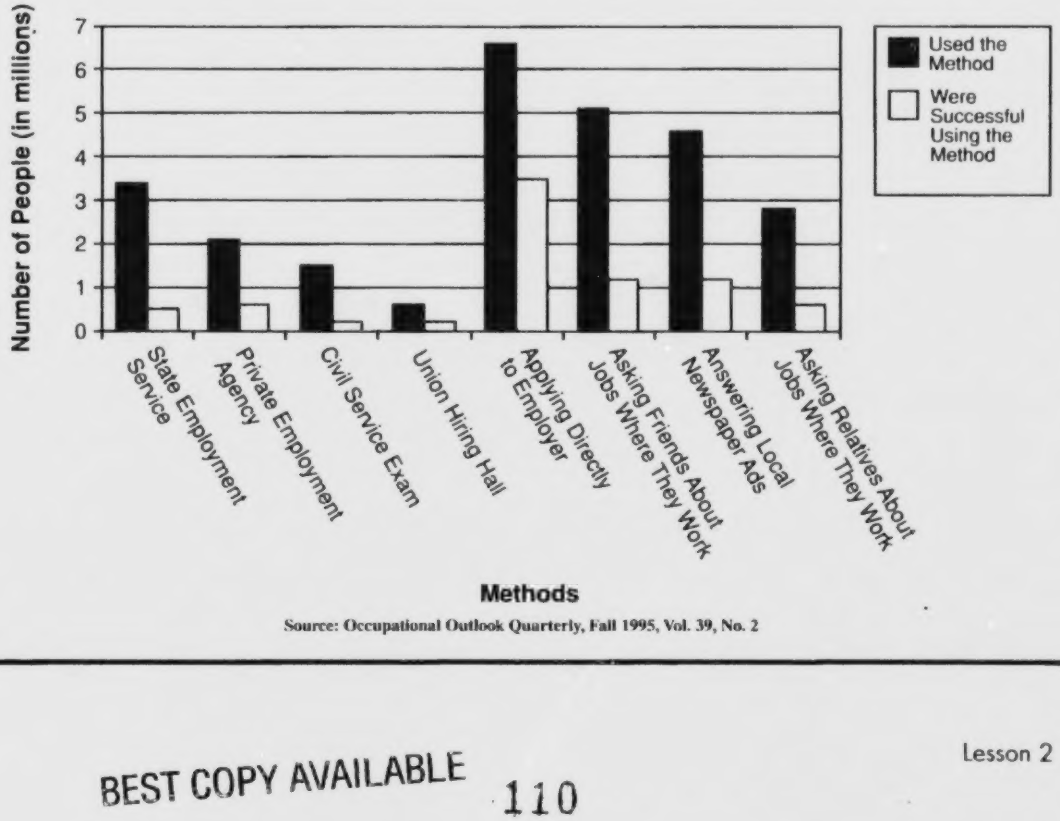
Researchers at the U.S. Bureau of the Census talked to 10 million people who found jobs in a single year. The survey asked what methods they used to find job openings and which one found the job they got. The graph below shows some of what the researchers learned.

The Job Search: What Works?

The double-bar graph below shows how many job seekers used each of these job search methods and how many found jobs using each one.

The horizontal axis along the bottom of the graph shows the job search methods. The vertical axis shows the number of people in millions. In each pair the dark blue bar shows how many people out of the 10 million polled tried that method. The light blue bar shows the number of people who found a job with that method. For example, about 2 million of the job seekers polled tried a private employment agency, and about 500,000 of them actually got jobs that way. A little more than 6.5 million people tried applying directly to employers, and about 3.5 million were successful.

Effectiveness of Job Search Methods
(survey of 10 million people who found jobs in a single year)



Source: Occupational Outlook Quarterly, Fall 1995, Vol. 39, No. 2

BEST COPY AVAILABLE

You can use this graph to see how often each job-search method succeeded.

You can estimate the success rate of a method by comparing the heights of bars. Look on the graph at Applying Directly to Employer. The dark blue bar is about twice as high as the light blue bar. That means that for every 2 people who used this method, 1 person found a job. The success rate was 1 in 2.

Math can give you a more precise success rate. For example, the graph tells us that about 6.5 million people tried applying directly to an employer and about 3.5 million succeeded. 6.5 million divided by 3.5 million equals about 1.9 (or using math symbols: $6{,}500{,}000 \div 3{,}500{,}000 \approx 1.9$). This gives us a more precise success rate: 1 in 1.9.

Similarly, for Private Employment Agency on the graph, $2{,}000{,}000 \div 500{,}000 = 4$. Using a private employment agency had a lower success rate: 1 in 4.

Look at the bars for Civil Service Exam and answer the following questions.

1. About how many people took a civil service exam? ______________________

2. About how many people got a job using this method? ______________________

3. What is the success rate of this method? ______________________

About 1,500,000 people took a civil service exam. About 250,000 people got a job by that method. So the success rate was 1 in 6.

Revisit Your Strategy: Restate

1. Look at the bars labeled Union Hiring Hall. Fill in the blanks in this restatement of the data.

While about ______________ people used a union hiring hall to find a job,

about ______________ were successful using that method. The success rate

was about ______________.

2. Based on the restatement above, restate the data in the last pair of bars.

____

____

After You Read

A. Comprehension Check

1. About how many people polled used a state employment service in their job search?
   (1) 5 million (3) 2 million
   (2) 3.5 million (4) .5 million

2. Which of the first four job search methods on the graph had the highest success rate?
   (1) state employment service
   (2) private employment agency
   (3) civil service exam
   (4) union hiring hall

3. Using a private employment agency had a success rate of about 1 in 4. What other job search method had the same rate?
   (1) state employment service
   (2) civil service exam
   (3) applying directly to employer
   (4) asking friends about jobs where they work

4. Which method was used by the most people?
   (1) using a state employment service
   (2) using a union hiring hall
   (3) applying directly to employer
   (4) answering local newspaper ads

5. What was the success rate of using a state employment service?
   (1) about 1 in 3.5 million (3) about 1 in 7
   (2) about 1 in 20 (4) about 1 in 2

6. Which of the following job search methods had the lowest success rate?
   (1) applying directly to employer
   (2) asking friends about jobs where they work
   (3) answering local newspaper ads
   (4) asking relatives about jobs where they work

B. Read between the Lines

Check each statement below that can be proven correct according to the information in the graph. Be able to identify the bars on the graph that support the statements you check.

____ 1. There are more state employment services than there are private agencies.
____ 2. Many people use more than one method to look for a job.
____ 3. More people get jobs by asking friends and relatives than by using state and private employment agencies.
____ 4. Using the newspaper classified ads isn't the best way to find a job.
____ 5. Asking both relatives and friends will increase the chances of finding a job.
____ 6. You can get a job through a union hiring hall only if you belong to a union.

C. Think beyond the Reading

Think about the graphs, and discuss them with a partner. Answer the questions in writing on separate paper if you wish.

1. Why do you think applying directly to an employer is so effective in finding a job?
2. Look back at your response to question 2 in Before You Read on page 24. Based on what you learned from the graph, what advice would you give now?

Think About It: Draw Conclusions

When you **draw a conclusion,** you figure out something you have not been told directly. You can often draw conclusions from a graph. Graphs present data in an organized way. We draw conclusions from the data. For example, the graph on page 25 tells us hundreds of thousands of people got jobs using each method. You can conclude that if you are looking for a job, using several methods will increase your chances.

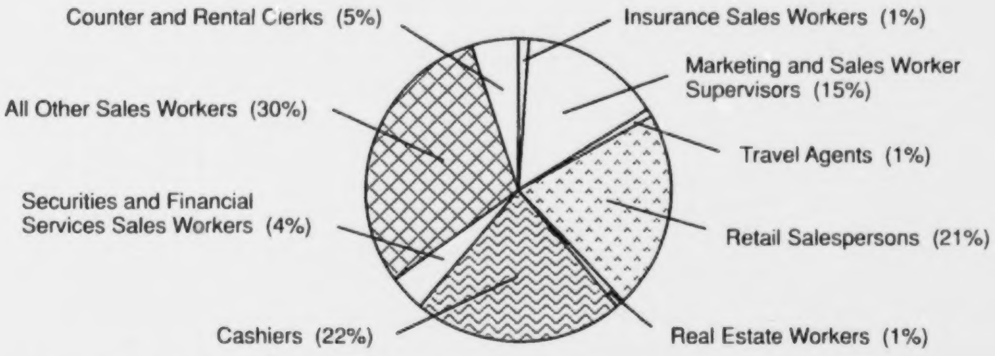
A. Look at Drawing Conclusions

The graph below is a circle graph. A circle graph (also called a pie chart) represents all of something—one whole. The percentages of all the sections in any circle graph will add up to 100 percent.

This circle graph, which shows data from the *Occupational Outlook Quarterly,* predicts that 2.5 million sales jobs would be created between 1994 and 2005. Each section shows the percentage of those new jobs projected for each type of sales worker. For example, the circle graph predicts that 22 percent of the new jobs will be for cashiers. That's close to one-fourth of all the jobs. You could restate that data this way: "Nearly one-fourth of all the new sales jobs will be for cashiers."

To get all you can out of the graph, however, you don't want to just restate data. You also want to draw conclusions from it.

2.5 Million Projected New Sales Jobs 1994–2005



Source: Occupational Outlook Quarterly, Fall 1995

As you study the circle graph, think of what you know about sales jobs. Then think about the data the graph presents and what you can conclude from it. Which statement below is an accurate conclusion that you can draw from the data?

____ **1.** Stores will be the most important source of new sales jobs.
____ **2.** One supervisor is needed for about every 6 sales workers.

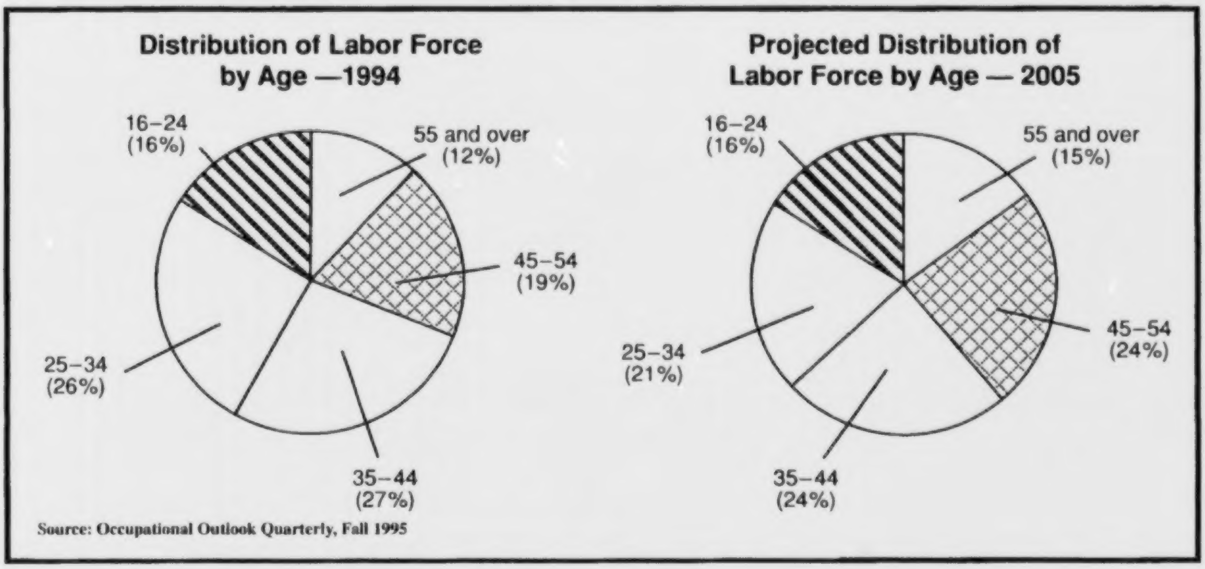
You should have picked statement 1. Stores account for 43 percent of the projected new jobs—the Retail Salespersons and Cashiers categories. No data on the graph shows the relationship between supervisors and sales workers.

BEST COPY AVAILABLE

Tip When you read a graph, read all the labels carefully to be sure you understand what the graph is showing. If you don't, you may not understand the information correctly, and you may draw wrong conclusions.

B. Practice

The circle graphs below show the distribution of the U.S. labor force by age. Each section of each graph represents the percentage of the labor force that is in a certain age range.



Distribution of Labor Force by Age —1994

Projected Distribution of Labor Force by Age — 2005

Source: Occupational Outlook Quarterly, Fall 1995

1. Study the first circle graph. Think of what you know about the labor force. Think of what you can conclude from the data. Check each conclusion you can draw.

____ **a.** About 12 percent of people working in 1994 will have retired by 2005.
____ **b.** Most 16-year-olds worked part time in 1994.
____ **c.** Nearly one third of U.S. workers were at least 45 years old in 1994.

2. Study the second graph. Compare it with the first graph. Check each conclusion you can draw from the predicted changes in the labor force.

____ **a.** The average age of workers in this country is projected to increase.
____ **b.** There will be as many 16–24-year-olds in 2005 as in 1994.
____ **c.** The percentage of workers aged 25–34 will decrease by the year 2005.
____ **d.** In 2005 the labor force will be the same size as in 1994.

▶ **Talk About It**

Take a survey. Ask people what methods they used to get their jobs. List the methods and tally how many people used each one. Then make a single bar graph to show the data. Compare graphs with your classmates.

BEST COPY AVAILABLE

Write About It: Write an Informative Essay

In this lesson, you have been reading graphs that contain employment data. Now you will have a chance to write an informative essay about the data in an employment graph. First, study the sample.

Study the Sample

Read the steps below to see what the writer did as he developed his informative essay.

Step 1: Picking a Topic. The writer decided to write about the graph "2.5 Million Projected New Sales Jobs 1994–2005" on page 28.

Step 2: Developing and Organizing Ideas

Restate Key Ideas. The first step in getting ideas to write about is to restate the data presented in the graph. Below are restatements of key ideas for the essay about the graph "2.5 Million Projected New Sales Jobs 1994–2005":

- 2.5 million new sales jobs are expected from 1994 to 2005.
- Most of the new jobs will fall into three major kinds: cashiers, retail salespersons, and marketing and sales worker supervisors.
- Other unspecified jobs represent about a third of the growth.
- Other sales jobs experiencing growth will be counter and rental clerks, securities and financial services sales workers, insurance sales workers, real estate workers, and travel agents.

Draw Conclusions. An informative essay does more than just restate data. Here are two conclusions the writer drew from the same graph.

- Stores will be the most important source of new sales jobs.
- People with good skills in math and customer relations should consider stores as possible employers.

Now read the writer's informative essay on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Choose a graph that interests you and that you want to write about. It could be

- one of the graphs from this lesson
- a graph you find in a newspaper or magazine or on the Internet

Write the name of the graph you are going to write about on the line below.

2.5 Million Projected New Sales Jobs: 1994–2005

If the growth in jobs meets projections, people who want to work in sales should consider focusing their job hunt on stores between 1994 and 2005.

According to information in *Occupational Outlook Quarterly,* 2.5 million new sales jobs will be created between 1994 and 2005. More than half of that growth will be in three specific kinds of jobs: cashiers, retail salespersons, and marketing and sales worker supervisors. Other sales jobs expected to grow include counter and rental clerks, securities and financial services sales workers, insurance sales workers, real estate workers, and travel agents. And a large portion of new sales jobs—about a third—will be in other unspecified sales jobs.

Because cashiers and retail salespersons represent such a large portion of the new jobs—43 percent of the total—stores should be one of the areas of highest growth. To qualify for jobs in stores, applicants need good skills in customer relations. And because the jobs involve handling money accurately, good math skills are also important.

People with these skills who want to work in sales should consider stores as possible employers. In that area of high growth, they would stand the best chance of finding a sales job between 1994 and 2005.

Step 2: On separate paper, restate information from the graph you chose. You don't need to restate all the data. Write the key ideas presented in the graph in your own words. Then look at your key ideas and the graph and write at least one conclusion you can draw.

B. Writing

On separate paper, write an informative essay about the graph you selected.

Tip It's helpful to a reader if you begin your essay with an important general conclusion drawn from the graph. Use one or more middle paragraphs to show how the data supports this conclusion. Then end your essay with a statement that sums up the data.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 3 ▶ LEARNING GOALS

Strategy: Summarize
Reading: Read an informative article
Skill: Identify the main idea and details
Writing: Write a summary

Before You Read

The magazine article you are about to read offers strategies you can use to get a raise in pay. The author is an employment expert. She uses real-life examples from her clients' experiences to illustrate her points. Before you read the article, think about the following questions and write responses.

1. Have you ever asked for a raise in pay? If so, what did you say? If not, what do you think you would say?

2. How do you think a worker can know when it's a good time to ask for a raise?

3. If you are not given a raise when you ask for one, how long do you think you should wait before asking again?

As you read "Yes, You Can Get That Raise," see if you think the author would agree with your answers.

Preview the Reading

Read the five headings in bold type. Try to predict what each section will be about.

Set Your Strategy: Summarize

When you summarize, you state in your own words only the main points of a piece of writing. You can also sum up the main points with one general statement of the author's message. As you read "Yes, You Can Get That Raise," think about the main points that the author is making. Underline them, highlight them, or note them in the margin or on paper to remember them. When you finish reading the article, you will have a chance to choose a general opening statement for a summary.

Today many companies are looking for ways to cut costs and increase profits. Many employees are finding that regular pay raises are a thing of the past. In this article, an expert describes strategies you can use to ask for and get more money.

Yes, You Can Get That Raise

Carol Kleiman

Early in my career I obeyed the maxim "Don't make waves." I was the sole support of three children and had a job I loved. I feared bringing attention to myself, so I just did what I was told, stayed quiet—and missed out on important assignments.

When I finally summoned the courage to speak up, my supervisors were surprised. They simply hadn't known what I was interested in. Once I learned to ask for what I wanted, I got the opportunity to do bigger jobs.

These days you can't afford to be self-effacing[1]—especially if you want to make sure you're in line for one of the few raises and promotions that are available. Just as you marketed yourself to get the right job, now you have to continue to market yourself to be recognized as a player.

There is no one simple way to get ahead, but based on real-life experiences I hear every day as a columnist writing about employment, here are the strategies that work best:

Confront your fear and nervousness. Don't be afraid to say you are qualified to do a different job or to move ahead. An assistant hotel manager told me, "I can speak up for everyone in the department. But when it comes to what *I* want, I have a hard time saying anything." He had missed out on chances to get promoted.

Letting people know how much you'd like to help open that new hotel in

---

[1] **self-effacing:** not drawing attention to oneself

BEST COPY AVAILABLE

Kauai,[2] or be the next sales manager in your department, is something you will have to work at. No one will give you the plum unless you make it clear that's what you want.

Be an "A" player. Raises used to be virtually automatic. Not anymore—if you don't perform well, you probably won't get any raise at all. The raises go to those the company considers its "A" players.

That means you have to be an eager beaver. Just as it's more than okay to work overtime when it's appropriate, it's also more than okay to be alert to other work that needs to be done. Today, being called an "eager beaver" is a compliment.

Ten years ago, when his company was looking to computerize, a human-resources assistant was asked to handle a few details of the new project. He already had plenty of work to do and computers weren't his specialty, but he accepted the assignment enthusiastically and learned all he could about the equipment.

The assistant helped the company select machines and software and then supervised computer training of the staff—including the top executives. Today his job includes not only computers, but also office space and the firm's outside real-estate holdings.

Take advantage of performance reviews. At many companies you are eligible for a raise only if you've had a review. Use the evaluation to make a pitch for a raise.

Your manager will notify you in advance of an upcoming appraisal. Then you're often given time to fill out a form that includes questions about how you rate your work, your strengths and contributions. You also get a chance to write down what you see as areas for improvement and what your career objectives are.

If you've helped complete a successful project in the past year, say so. If you've worked long hours, mentored[3] another employee or volunteered for special activities, now's the time to tell your boss.

On most evaluation forms, an important topic for discussion is "employee's career objectives." Tell your boss clearly and with conviction what you really want.

Have a backup plan. "I went into my boss's office anticipating a really good discussion. I was told that I was getting a three-percent raise. They'd try to do better next year—and that was it," an office manager said to me. "It was depressing, but there was nothing I could do."

She was right. Most raises are predetermined. Managers often have a fixed sum of money for their departments, and if they increase your raise, they'll have to take something away from someone else. When they allocate[4] money, they usually try to bring up the salaries of those who are severely underpaid and to reward the very top performers.

---

[2] **Kauai** (COW/eye): a Hawaiian island

[3] **mentored:** trained or guided someone's career

If there's not much of a raise for you, make clear to your supervisor how disappointed you are. Remind him or her of the new project you completed that brought in thousands of dollars. Request another meeting in a few months to continue the discussion and to see if the company is in a better position to increase your pay.

"I thought I'd never be able to make more money," a reader told me. "I was stuck at three-percent raises each year. But at my performance reviews I kept letting my boss know how serious and ambitious I was." The payoff after five years was a ten-percent raise and a promotion.

Give yourself a raise. If you haven't gotten a good salary increase in years or you're at the top of your range, it's time to polish up your résumé and search for another job.

The first place to look is inside your own company. Most have formal job postings for openings. Try out for jobs you're interested in—whether or not you have all the qualifications.

"When I applied for the job of assistant financial manager at my company, everyone was in shock," said a sales representative at a manufacturing company. "I was doing well, but I was getting burned out. I put in for the job even though I knew I was a few credentials short."

The sales rep didn't get the job, but at least management was now aware of a motivated candidate. "I saw that what I needed was an MBA, and within a year I was accepted into the company's special graduate training program at a nearby university," the rep said. "I'm still working on my degree, and I'm still a sales rep—but I know when I complete the program, I'll be next in line for any opening in the financial department."

Applying for jobs posted is just one way of letting your employer know the important skills you possess that you haven't been able to utilize. Seize every opportunity that comes along and you'll grow into an irreplaceable asset who doesn't even have to ask for what you're worth.

---

[4] **allocate** (A/lo/kate): distribute according to a plan

▶ **Revisit Your Strategy: Summarize**

Which of the following would be the best opening statement for a summary of "Yes, You Can Get That Raise"?

(1) You have to market yourself to be recognized as deserving a raise.
(2) To get a raise you need to overcome your fear and nervousness.
(3) There are five useful strategies for getting a raise.
(4) Seize every opportunity that comes along.

After You Read

A. Comprehension Check

1. Early in the author's career, she missed out on important assignments because
(1) she didn't speak up
(2) she was a single parent
(3) she loved her job
(4) few raises or promotions were available

2. An "A" player is an employee who
(1) follows orders well
(2) gets automatic raises
(3) works in human resources
(4) takes on extra work

3. Employees may fail to get a good raise for all the following reasons *except*
(1) fear and nervousness
(2) poor planning
(3) self-marketing
(4) limits on the money available for raises

4. The human-resources assistant was promoted because
(1) he knew a lot about computers
(2) he didn't have enough to do
(3) he learned all he could about computers
(4) he didn't like his previous job

5. In the sentence "Early in my career I obeyed the *maxim* 'Don't make waves,'" *maxim* means
(1) a passing whim (3) a bad habit
(2) a rule to live by (4) a law of nature

6. If an employee refuses to do extra work, you can infer that
(1) she is likely to get an automatic raise
(2) her performance review is likely to be canceled
(3) she is likely to be transferred to another department
(4) she is likely to miss out on raises and promotions

B. Read between the Lines

Check all the statements below that you can conclude are true based on this article.

____ **1.** You will get what you want from your employer if you just ask for it.
____ **2.** Performance reviews are used to plan for the future as well as judge past work.
____ **3.** Not getting a raise you ask for means your boss has a low opinion of your work.
____ **4.** Sometimes your only chance for earning more money is to get another job.
____ **5.** Supervisors can change their minds about what an employee is worth.
____ **6.** A good boss knows what his or her employees want without being told.

C. Think beyond the Reading

Think about the reading, and discuss it with a partner. Answer the questions in writing on separate paper if you wish.

1. Not all workers have the kind of job where they can take on a special project or mentor another employee in order to earn a raise or a promotion. What other things might a worker do to merit special attention from the boss?

2. Look again at your answer to the first question in Before You Read on page 32. Would you change what you said or would say when asking for a raise? If so, how?

Think About It: Identify the Main Ideas and Details

The **main idea** of a piece of writing is the central thought or general point of the material. **Details** are the specific facts, examples, and reasons the writer gives to support the main idea. Sometimes the main idea is stated directly by the writer. Sometimes the main idea is implied, and you have to figure it out, or infer it, based on the details the writer provides.

A piece of writing can have several levels of main ideas:

- The whole piece of writing has one overall main idea, also called the **theme.**
- If the piece of writing has sections, each section has its own main idea.
- Within each section, each paragraph can have its own main idea.

A. Look at Main Ideas and Details

Read the following paragraph from the article, and then answer the questions.

> ▶ Early in my career I obeyed the maxim "Don't make waves." I was the sole support of three children and had a job I loved. I feared bringing attention to myself, so I just did what I was told, stayed quiet—and missed out on important assignments.

1. What is the main idea of this paragraph?

____

2. Write three facts, examples, or reasons that support this main idea.

____

____

____

The main idea of the paragraph is that the author missed opportunities because she stayed quiet. To support this idea, the author offers these facts: "I obeyed the maxim 'Don't make waves,'" "I was the sole support of three children and had a job I loved," "I feared bringing attention to myself," and ". . . I did just what I was told, stayed quiet—and missed out on important assignments."

Tip Pay careful attention to the facts, examples, and reasons a writer offers as supporting details. They will help you understand a main idea that is stated. They will help you infer a main idea that is not.

B. Practice

The article is divided into five sections, each beginning with a sentence printed in **bold.**

1. Reread the section beginning "Confront your fear and nervousness." Then fill in the main idea and supporting details below.
   a. Main idea of the section:

   ____

   b. Three details—facts, examples, or reasons that support this main idea:

   ____

   ____

   ____

2. Reread the section beginning "Be an 'A' player." Then fill in the main idea and supporting details below.
   a. Main idea of the section:

   ____

   b. Three details—facts, examples, or reasons that support this main idea:

   ____

   ____

   ____

3. Reread the section beginning "Take advantage of performance reviews." Then fill in the main idea and supporting details below.
   a. Main idea of the section:

   ____

   b. Three details—facts, examples, or reasons that support this main idea:

   ____

   ____

   ____

4. Reread the section beginning "Have a backup plan." Then fill in the main idea and supporting details below.

a. Main idea of the section:

____

b. Four details—facts, examples, or reasons that support this main idea:

____

____

____

____

5. Reread the section beginning "Give yourself a raise." Then fill in the main idea and supporting details below.

a. Main idea of the section:

____

b. Three details—facts, examples, or reasons that support this main idea:

____

____

____

▶ Talk About It

Discuss experiences you or someone you know has had in seeking a raise in pay or a promotion. Look for examples of successful or unsuccessful uses of each of the five strategies described in the article. Has anyone used another strategy, one the author didn't describe? Was it successful or unsuccessful? List each strategy, and briefly note who tried it and what happened.

Write About It: Write a Summary

When you summarize, you briefly retell in your own words the main ideas of an article, story, or event. In this section, you will have a chance to write a summary of the article "Yes, You Can Get That Raise." The box below lists tips for writing a good summary.

How to Summarize an Article

- Identify what the article is about in general—the author's main message.
- Identify the main ideas in the article.
- Put the ideas in your own words.

A. Prewriting

Step 1: Identify the author's main message. You did this in Revisit Your Strategy on page 35. Copy that sentence on the line below. It will make a good opening statement for your summary.

____

Step 2: Identify the main ideas. On pages 38 and 39, you wrote a sentence that identified the main idea of each of the five sections in the article. Review the main idea you wrote for each section.

- Do you want to reword any of these statements?
- Do you want to expand any statement to explain it more clearly or thoroughly? For example, you may want to add details to help explain the main idea statement. For the first section, you could write, "First, if you want a raise or promotion, you need to overcome your nervousness, ask for it, and explain why you are qualified."

If you want to make any changes to these statements, either make the changes in this book or write the new main idea sentences on paper.

B. Writing

You can summarize an article like "Yes, You Can Get That Raise" in six or seven sentences. Write the title of the article on the top line of your paper. Begin your summary with the opening statement you wrote above. Then use the statements you revised in Step 2 above to summarize the ideas in each section in your own words.

Tip To help your reader identify the main points of your summary, begin them with *First, Second, Third,* and so on.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

▶ Writing Skills Mini-Lesson: Compound Sentences

A **compound sentence** has two or more complete thoughts usually joined by one of these connecting words: *and, but, or, so,* or *yet.* To write a compound sentence, follow these rules.

1. **Make each part of the sentence a *complete thought*.** Include a **subject** (who or what the sentence is about) and a **verb** (what the subject does or is) in each part.

   S V S V

   Kay loved sports, and **she wanted** to be a sportswriter.

2. **Use an appropriate connecting word.**
   - *and* for related ideas
   - *or* for choices
   - *so* for one idea that causes another
   - *but* or *yet* for contrasting ideas

3. **Use a comma before the connecting word.**

   The newspaper needed a sports reporter, **so** the editor placed an ad.
   Kay applied for the job, **and** the editor called her for an interview.
   The editor recognized Kay's talent, **but** he didn't want to hire her.
   Kay's writing sample was good, **yet** she didn't have much experience.
   Kay could walk away, **or** she could speak up for herself.

Practice

Did Kay get the newspaper job? On your own paper, combine each pair of sentences to make a compound sentence. Use a comma and an appropriate connecting word.

1. Kay liked to write about sports. She had once interviewed Michael Jordan.
2. The newspaper was looking for a sportswriter. Kay saw the ad.
3. Kay could ignore the ad. She could take the chance.
4. She really wanted the job. She applied.
5. The editor liked Kay. He didn't want to hire a woman.
6. She knows a lot about sports. The male athletes could be rude to her.
7. Kay showed the editor samples of her work. The editor read them over.
8. The editor could hire Kay. He could pass up a gifted sportswriter.
9. The editor was very impressed by Kay's work. He decided to hire her.
10. Kay took the job. She became a well-known sportswriter.
11. Kay got married. Then a few years later she had a baby.
12. Kay could stay home with the baby. She could find a good child-care center.
13. Kay thought about quitting. She loved her work and wanted to continue.
14. Her husband Fred decided to care for their child. He quit his job.
15. Now Fred is a full-time father and homemaker. He couldn't be happier.

Unit 1 Review

Reading Review

In this article, actor and talk-show host Charles Grodin explains his attitude toward work and the desire to get ahead.

Jobs and Money
(What Do People Want and Why?)

Charles Grodin

When I was eighteen years old, I saw a movie starring Elizabeth Taylor and Montgomery Clift and decided I wanted to become a movie star. It had nothing to do with a job or money. It had to do with romance. I had a crush on Elizabeth Taylor. As for acting, it was a profession in which I had no experience except for my role of Don, the janitor boy, in *Getting Gracie Graduated,* my grammar school play, but part of Montgomery Clift's genius was he made acting look easy. After a short while I realized that acting was even harder than meeting Elizabeth Taylor.

At that point I forgot about being a movie star and even Elizabeth Taylor and became fascinated with learning about the craft of acting. Still, none of this in any way felt like a job, and the subject of money to me was where did I get ten dollars a week to pay my rent.

I got my money with part-time jobs that paid for rent and acting classes. That was it. I wasn't even thinking about making a lot of money or being famous. I was only thinking about getting better at acting.

As time went by and I began to work as an actor, make money, and even achieve some fame, I still basically thought about the work, not the money or fame. As I've said, I stayed in my small apartment in New York with no stove.

It seems that then, as now, professionally I defined a work experience more by what was it like to be there than how successful it turned out. The quality of life was what it's been about. Some people that I've met and befriended for a time haven't seen it that way. They are what I think of as the careerists. Success and fame seem to outstrip all other considerations, such as human relationships. I'm sure, of course, these people inhabit every profession. The work, they tell themselves, is the thing. Everything comes after the work—friendships, family, whatever. These people even seem to take a sense of professional pride in this attitude, as though it made them a little more dedicated than their co-workers. To me it shows a desperation and an inability to sustain much interest for any period of time in anything beyond their personal advancement. These people can be bright, charming, and may even appear to be interested in you—but not really, unless you can help their careers.

They may say they do all this for their families, but their families usually just want them, not more money. Careerists bore easily if you're not talking about them or their field, and they can make you feel boring. These people can definitely be damaging to your health.

What do they want? One former friend seems to want to be the richest person in the world. A friend of mine once said that all these money seekers should get together and live above a bank. Most of these people have no strong friendships. I remember seeing Lena Horne once on *60 Minutes* announce ruefully something to the effect of "I've had a hell of a career, but I don't have any friends."

I don't believe we choose to be the way we are in this area. As I've said, friends have always been a necessity to me. My life needs that. I can't sit in a nice home, have a good bank account, and feel warm all over. I require the love of family and friends. If offered a choice, I'll take less money and more friends. I'm grateful I'm that way, just as I'm sorry I'm some other ways.

I guess the best we can do for ourselves in this or any department is try to figure out what we really think and feel and are we happy with it. If we can answer that question, maybe what follows helps us get through life a little bit better.

Choose the best answer to each question.

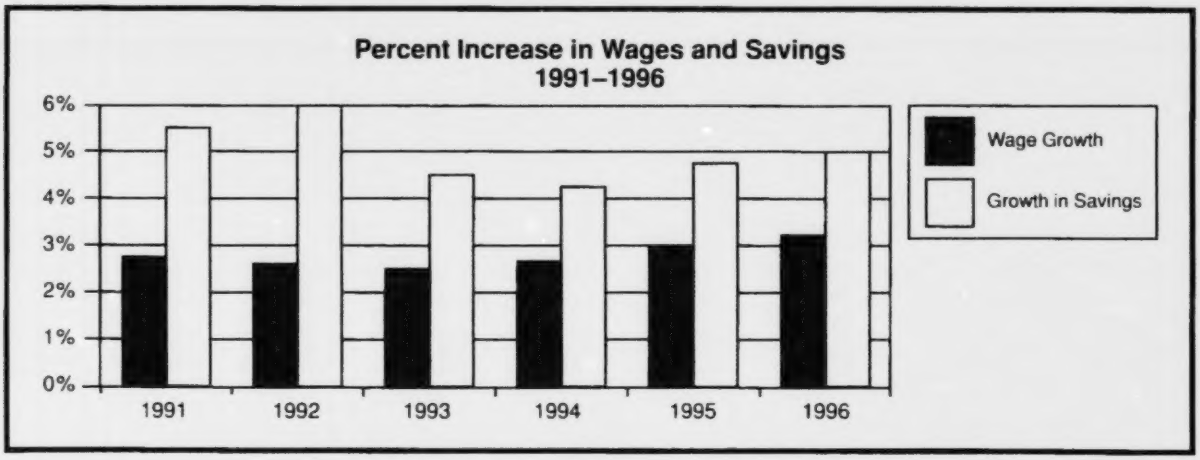
1. The author first decided to become an actor when he
   (1) fell in love with an actress in a movie
   (2) saw how easy acting was
   (3) enjoyed acting in a grammar school play
   (4) realized he wanted to be famous

2. Which of the following best expresses the author's main point about himself?
   (1) "I was only thinking about getting better at acting."
   (2) "Success and fame seem to outstrip all other considerations."
   (3) "Everything comes after the work—friendships, family, whatever."
   (4) "I'll take less money and more friends."

3. The author believes he is the way he is because
   (1) he has learned from his experiences with careerists
   (2) he remembers what his family taught him
   (3) that's just the way he is—he didn't choose it
   (4) movies showed him how to be

4. Which of the following could you conclude about the author?
   (1) He chooses acting parts because they interest him.
   (2) He wishes he had made more money.
   (3) He does not have many friends.
   (4) If he could do it over again, he would choose a different career.

The graph below compares increases in wages and savings in a fictional town from 1991 through 1996.



BEST COPY AVAILABLE

Choose the best answer to each question.

5. During which year did wage increases begin to rise after a period of decline?
(1) 1993
(2) 1994
(3) 1995
(4) 1996

6. Which of the following statements best describes the growth in savings from 1991 to 1996?
(1) gradual increase, then a sharp drop, then a gradual increase
(2) constant up-and-down shifts
(3) fairly level, staying just below or above 3 percent
(4) a sharp increase followed by a more gradual increase

7. During which year did people increase their savings most in comparison to their wages?
(1) 1991
(2) 1992
(3) 1993
(4) 1994

8. Based on this graph, what likely happened to growth in wages and savings in 1997?
(1) They increased by nearly equal percentages.
(2) Savings continued to grow, while wages remained steady.
(3) Growth in savings exceeded growth in wages.
(4) Growth in wages exceeded growth in savings.

The Writing Process

In Unit 1 you wrote three first drafts. Choose below the draft that you would like to work with further. You will revise, edit, and make a final copy of this draft.

____ your action plan to achieve a positive goal in your life on pages 22–23
____ your informative essay using the data from a graph on pages 30–31
____ your summary of the article "Yes, You Can Get That Raise" on page 40

Find the first draft you chose. Then turn to page 176 in this book. Follow steps 3, 4, and 5 in the Writing Process to create a final draft.

As you revise, check your draft for these specific points.

Action plan: Are the steps listed in the order in which you will do them? Does your plan include a way to measure your progress and reward yourself when you are successful?
Informative essay: Have you clearly restated the key facts in the graph and drawn one or two conclusions from the data?
Summary: Does your summary clearly state the main idea of the article and only the main points about it?

Unit 2 Hard Times

When people are out of work, times are hard. When families don't have enough money to make ends meet, times are hard. The future is uncertain. People can become frightened, even desperate. But most people do survive hard times, and they can come through stronger than they were before. In this unit, you will read about the hard times seen by a young African American growing up in the Great Depression of the 1930s. You will read a poem about an out-of-work man searching for a job. And you will read a scene from a play about a man who may soon lose his job.

Before you begin Unit 2, think about hard times you may have had. What helped you make it through? Did your hard times make you stronger? Wiser? In what ways?

▶ **Be an Active Reader**

As you read the selections in this unit

- Put a question mark (?) by things you do not understand.
- Underline words you do not know. Try to use context clues to figure them out.

After you read each selection in this unit

- Reread sections you marked with a question mark. If they still do not make sense, discuss them with a partner or your instructor.
- Look at words you underlined. Discuss any words you still don't know the meaning of with a partner or your instructor, or look them up in a dictionary.

Lesson 4 ▶ LEARNING GOALS

Strategy: Use context clues
Reading: Read an excerpt from an autobiography
Skill: Analyze setting
Writing: Describe a setting

Before You Read

Maya Angelou is a poet, playwright, performer, and composer. She is best known, however, for several autobiographical books. The selection that follows is from the first of these books, *I Know Why the Caged Bird Sings.* This book tells of the hard times Angelou saw as an African American girl growing up in the 1930s. She was raised by her grandmother in a racially divided small town in Arkansas. Before you read the selection, think about these questions and write responses.

1. The 1930s were the time of the Great Depression. What do you know about the hard times people experienced during the Depression?

2. What do you know about the lives of African Americans living in small southern towns in the 1930s?

3. What do you think a child would notice growing up in such a community?

Preview the Reading

Look at the illustrations. What do they suggest about the reading selection? Read the introduction. What do you think the author might be going to tell you about living at her grandmother's store? Read the footnotes that define some of the words in the selection.

Set Your Strategy: Use Context Clues

When skilled readers come across an unfamiliar word in their reading, they use context clues to help them figure out the meaning of the word. Context clues are the words and sentences near a word that help explain its meaning.

In addition to the words defined in the footnotes, you may find several unfamiliar words in this reading selection. When you come to an unfamiliar word, read the words before and after it. Try to figure out its meaning by thinking of a word that would make sense in the sentence.

When Maya Angelou was three and her brother Bailey was four, their parents divorced. The two children were sent to be raised by their grandmother, Mrs. Annie Henderson, in Stamps, Arkansas. In the following selection, Angelou tells of life in and around her grandmother's general store.

I Know Why the Caged Bird Sings

Maya Angelou

AP/WIDE WORLD PHOTOS

Maya Angelou

We lived with our grandmother and uncle in the rear of the Store (it was always spoken of with a capital *s*), which she had owned some twenty-five years.

Early in the century, Momma (we soon stopped calling her Grandmother) sold lunches to the sawmen in the lumberyard (east Stamps) and the seedmen at the cotton gin (west Stamps). Her crisp meat pies and cool lemonade, when joined to her miraculous ability to be in two places at the same time, assured her business success. From being a mobile lunch counter, she set up a stand between the two points of fiscal[1] interest and supplied the workers' needs for a few years. Then she had the Store built in the heart of the Negro area. Over the years it became the lay center of activities in town. On Saturdays, barbers sat their customers in the shade on the porch of the Store, and troubadours on their ceaseless crawlings through the South leaned across its benches and

---

[1] **fiscal:** relating to money

BEST COPY AVAILABLE 132

sang their sad songs of The Brazos[2] while they played juice harps and cigar-box guitars.

The formal name of the Store was the Wm. Johnson General Merchandise Store. Customers could find food staples, a good variety of colored thread, mash for hogs, corn for chickens, coal oil for lamps, light bulbs for the wealthy, shoestrings, hair dressing, balloons, and flower seeds. Anything not visible had only to be ordered.

Until we became familiar enough to belong to the Store and it to us, we were locked up in a Fun House of Things where the attendant had gone home for life.

Each year I watched the field across from the Store turn caterpillar green, then gradually frosty white. I knew exactly how long it would be before the big wagons would pull into the front yard and load on the cotton pickers at daybreak to carry them to the remains of slavery's plantations.

During the picking season my grandmother would get out of bed at four o'clock (she never used an alarm clock) and creak down to her knees and chant in a sleep-filled voice, "Our Father, thank you for letting me see this New Day. Thank you that you didn't allow the bed I lay on last night to be my cooling board,[3] nor my blanket my winding sheet.[4] Guide my feet this day along the straight and narrow, and help me to put a bridle on my tongue. Bless this house, and everybody in it. Thank you, in the name of your Son, Jesus Christ, Amen."

Before she had quite arisen, she called our names and issued orders, and pushed her large feet into homemade slippers and across the bare lye-washed wooden floor to light the coal-oil lamp.

The lamplight in the Store gave a soft make-believe feeling to our world which made me want to whisper and walk about on tiptoe. The odors of onions and oranges and kerosene had been mixing all night and wouldn't be disturbed until the wooded slat was removed from the door and the early morning air forced its way in with the bodies of people who had walked miles to reach the pickup place.

"Sister, I'll have two cans of sardines."

"I'm gonna work so fast today I'm gonna make you look like you standing still."

"Lemme have a hunk uh cheese and some sody crackers."

"Just gimme a coupla them fat peanut paddies." That would be from a picker who was taking his lunch. The greasy brown paper sack was stuck behind the bib of his overalls. He'd use the candy as a snack before the noon sun called the workers to rest.

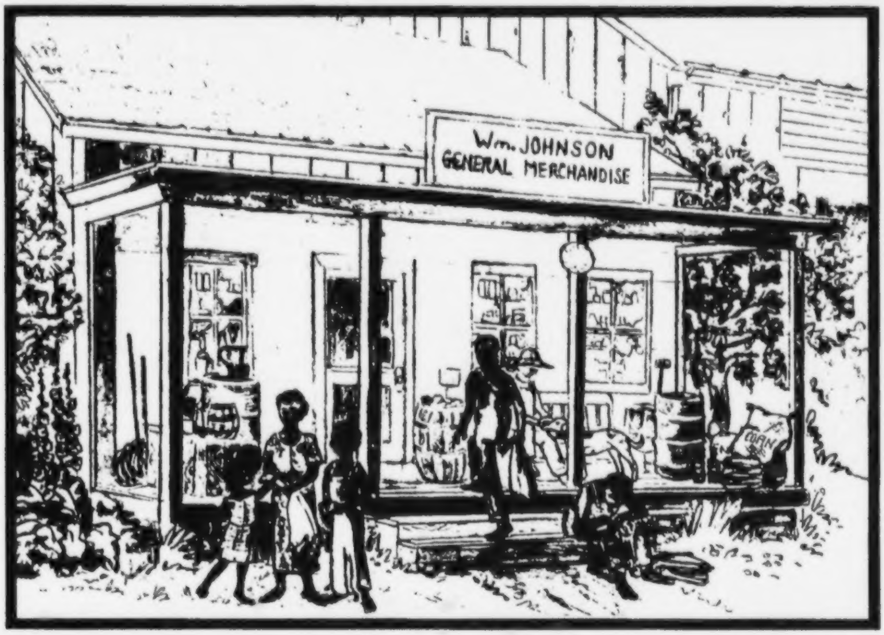
In those tender mornings the Store was full of laughing, joking, boasting

---

[2] **Brazos (BRA/zus):** a river and territory in Texas

[3] **cooling board:** a board or plank on which a dead person was laid

[4] **winding sheet:** a sheet for wrapping a dead body; a shroud



and bragging. One man was going to pick two hundred pounds of cotton, and another three hundred. Even the children were promising to bring home fo' bits and six bits[5].

The champion picker of the day before was the hero of the dawn. If he prophesied that the cotton in today's field was going to be sparse and stick to the bolls[6] like glue, every listener would grunt a hearty agreement.

The sound of the empty cotton sacks dragging over the floor and the murmurs of waking people were sliced by the cash register as we rang up the five-cent sales.

If the morning sounds and smells were touched with the supernatural, the late afternoon had all the features of the normal Arkansas life. In the dying sunlight the people dragged, rather than their empty cotton sacks.

Brought back to the Store, the pickers would step out of the backs of trucks and fold down, dirt-disappointed, to the ground. No matter how much they had picked, it wasn't enough. Their wages wouldn't even get them out of debt to my grandmother, not to mention the staggering bill that waited on them at the white commissary downtown.

The sounds of the new morning had been replaced with grumbles about cheating houses, weighted scales, snakes, skimpy cotton and dusty rows. In later years I was to confront the stereotyped picture of gay song-singing cotton pickers with such inordinate rage that I was told even by fellow Blacks that my paranoia[7] was embarrassing. But I had seen the fingers cut by the mean little cotton bolls, and I had witnessed the backs and shoulders and arms and legs resisting any further demands.

---

[5] **fo' bits and six bits:** fifty and seventy-five cents

[6] **boll** (bole): cotton seed-pod

[7] **paranoia** (PAR/uh/NOY/ah): great fear of persecution

Some of the workers would leave their sacks at the Store to be picked up the following morning, but a few had to take them home for repairs. I winced to picture them sewing the coarse material under a coal-oil lamp with fingers stiffening from the day's work. In too few hours they would have to walk back to Sister Henderson's Store, get vittles and load, again, onto the trucks. Then they would face another day of trying to earn enough for the whole year with the heavy knowledge that they were going to end the season as they started it. Without the money or credit necessary to sustain a family for three months. In cotton-picking time the late afternoons revealed the harshness of Black Southern life, which in the early morning had been softened by nature's blessing of grogginess, forgetfulness and the soft lamplight.

▶ **Revisit Your Strategy: Use Context Clues**

Choose a word or phrase from the box that means the same as the **bold** word in each line from the autobiography. Write it on the line.

food a store selling supplies traveling musicians

1. "**troubadours** on their ceaseless crawlings through the South . . . sang their sad songs."

____

2. "the staggering bill that waited on them at the white **commissary** downtown"

____

3. "walk back to Sister Henderson's Store, get **vittles** and load, again, onto the trucks"

____

Write any other unfamiliar word in this selection. Next, write the context clues that help explain its meaning. Finally, predict the meaning of the unfamiliar word and check your prediction in a dictionary.

____

____

After You Read

A. Comprehension Check

1. Angelou's grandmother, Mrs. Henderson, began her business in Stamps by
   (1) buying a store
   (2) selling lunches to area workers
   (3) starting a barbershop
   (4) opening a lunch counter

2. The Store became all of the following for the African Americans in Stamps *except*
   (1) a shop to buy whatever they needed
   (2) a place to meet, relax, and get a haircut
   (3) a boardinghouse for workers
   (4) a station where cotton pickers were picked up and returned

3. During cotton picking season, Mrs. Henderson began the day by
   (1) opening the store early
   (2) praying
   (3) washing the floor
   (4) ordering Maya to work in the fields

4. By picking cotton, people in Stamps were trying but failing to
   (1) pay off all their bills
   (2) supply the Store with cotton thread
   (3) earn their freedom
   (4) make extra money for luxuries

5. When Angelou says, "we became familiar enough to belong to the Store and it to us," we can infer that
   (1) the children grew to dislike the Store
   (2) they came to feel at home in the Store
   (3) the Store was always exciting to the children
   (4) the Store stopped meaning anything

6. The workers were always in debt because
   (1) they didn't work hard enough
   (2) they bought things they didn't need
   (3) they didn't know how to manage their money
   (4) their pay wasn't enough to live on

B. Read between the Lines

Check each statement that is likely to be true based on the reading selection.

____ **1.** Many people owed Mrs. Henderson money.
____ **2.** Mrs. Henderson had the only black-owned business in Stamps.
____ **3.** Picking cotton was very hard work that paid very little money.
____ **4.** The cotton pickers made a lasting impression on Maya.
____ **5.** Mrs. Henderson was unkind to Maya and her brother.
____ **6.** Mrs. Henderson was a hard-working woman.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. How did the hard times that Maya saw as a child affect her as an adult? Do you think things we experience in childhood usually have lasting effects on us? Explain your answer.
2. Look back at your responses to the questions on page 46. Were the lives of the people in the story what you expected? Did you read anything that surprised you? If so, what?

Think About It: Analyze Setting

The selection you just read took place in a general store in a small Arkansas town. The events took place in the 1930s. Those facts—the place and the time—are the **setting** of the story. Details that Maya Angelou included help you imagine the setting. You also learned some of the feelings Angelou had for the store. The way an author describes a setting reflects how he or she feels about that place.

A. Look at Setting

In the paragraphs below, Angelou creates a picture of the setting that you can visualize. The three underlined phrases help you picture the setting as a store in a small town long ago.

1. Underline two more details in the first paragraph that help you picture *when* the story takes place.

> ▶ The formal name of the Store was the Wm. Johnson General Merchandise Store. Customers could find food staples, a good variety of colored thread, mash for hogs, corn for chickens, coal oil for lamps, light bulbs for the wealthy, shoestrings, hair dressing, balloons, and flower seeds. Anything not visible had only to be ordered.
>
> Until we became familiar enough to belong to the Store and it to us, we were locked up in a Fun House of Things where the attendant had gone home for life.

You might have underlined "coal oil for lamps" and "light bulbs for the wealthy." They tell you the time was in the past when electric power in homes was rare and expensive.

2. Now underline a phrase in the second paragraph that helps you picture the store and reveals how Angelou felt about it.

The detail "a Fun House of Things" helps you picture a crowded setting full of items that are interesting, especially to children. It also helps you to know how Angelou felt about the store.

Tip An author can convey a setting by creating strong images with words. A good way for you to analyze a setting is to imagine what the place looks like as you read.

B. Practice

1. Reread the following excerpt from the selection. Then list the details that help you imagine the setting. One has been provided to help you get started. List at least three more.

> ▶ Each year I watched the field across from the Store turn caterpillar green, then gradually frosty white. I knew exactly how long it would be before the big wagons would pull into the front yard and load on the cotton pickers at daybreak to carry them to the remains of slavery's plantations.

the field turning caterpillar green

2. Maya Angelou describes two settings: the Store in the morning and the Store in the late afternoon during cotton picking time. She compares the "tender mornings" with the late afternoon "harshness." She describes sounds and smells as well as sights to help you imagine each setting and understand the feelings it created. Reread the section that begins with "The lamplight in the Store" on pages 48–50. Complete the lists below with details that describe and create the feelings of these two different settings.

Tender Mornings	Afternoon Harshness
lamplight in the Store	dying sunlight

▶ **Talk About It**

Interview one or two friends. Ask each person to name a favorite place. Then ask them to close their eyes for a moment, imagine the place, and tell you three or four important details (sights, sounds, smells) about it. Write each person's responses. Combine your results with those of your classmates. Draw conclusions about the kinds of places most people liked and the details they are most likely to remember.

Write About It: Describe a Setting

In the reading selection for this lesson, Maya Angelou described a setting from her childhood—her grandmother's store. Now you will have a chance to write about a setting that has meaning for you. First, study the sample.

Study the Sample

Read the steps below to see what the writer considered as he developed his description.

Step 1: **Picking a Setting.** The writer chose to describe a grade-school play he was in.

Step 2: **Developing and Organizing Ideas.** Here are the ideas the writer developed and listed for his description. Note that he included physical details and his feelings.

Place: elementary school cafeteria set up with a temporary stage
Time: the muggy night of my fourth-grade class play
Feelings: uncomfortable, nervous, tense, too warm
Details:

- blue curtain on poles and rods
- mothers in pastels and girdles
- fathers in blue suits and black shoes
- tables shoved off to side
- creaky wooden folding chairs
- waiting in "wings" behind curtains
- hushed and tense
- sweating into costume

Now read the writer's description on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: The setting you choose should be one that you have strong feelings about. You may choose to write about some place from your childhood, or you may wish to write about a more recent setting. Here are some suggestions:

- childhood home
- grandparent's home
- a favorite place to play
- hospital
- church
- a private getaway spot

Choose your setting. In a few words, describe the feeling you wish to communicate.

Place: ____

Time: ____

Feelings: ____

One Nervous Night

Recently I was looking through a dusty box of family papers in my basement. I found an old photograph of myself taken nearly four decades ago on the night of my fourth-grade class play. One look at that skinny boy with the black-rimmed glasses standing in the worm costume, and the memory came rushing back.

It was a muggy May evening. The play took place in the school cafeteria, specially set up for the occasion. In front of and on each side of the temporary stage, a dusty, dark blue curtain hung on a makeshift array of poles and rods. The scarred metal lunch tables had all been pushed against the rear wall and into the corridor outside. On the scuffed-up cafeteria floor were rows of creaky wooden folding chairs. There our beaming parents and relatives sat.

At the time, they seemed like a frightening and impressive crowd. Dressed in a rainbow of pastel colors, mothers were stuffed into pinching girdles (women wore those back then). Fathers were all wearing shiny blue serge suits and shiny black dress shoes that usually came out of the closet once a week for an hour of church. They tugged at too-tight collars. I don't know who was more uncomfortable—the fourth-grade "actors" waiting in a hushed and tense sweat behind the curtain or the squirming members of the audience. By the time the play began, I was so nervous that I don't even remember walking on stage and reciting my lines!

Step 2: Visualize the setting you are going to write about. Close your eyes and concentrate. Think of details (sights, sounds, smells) that will make this setting real for your readers. On separate paper, list and organize the details you will include.

B. Writing

Describe the setting you have chosen. Think of a good title for your description.

Tip You can add new details that come to you as you are writing. Also notice that in the sample, the introduction explains what made the writer think about the long-ago memory and sets a context for the rest of the essay.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 5

LEARNING GOALS

Strategy: Use your background knowledge
Reading: Read a poem
Skill: Analyze tone
Writing: Write a personal response

Before You Read

In this lesson, you will read a poem expressing the thoughts and feelings of a man trying to find a job. Poetry concentrates a great deal of meaning into a few words and phrases. In a poem, each word is carefully selected and placed to convey emotion and create an effect. Every word in every line is important.

Before you begin reading, consider what you already know about poetry. Which of the following features do you expect to find in a poem?

____ uneven line lengths
____ rhyming words
____ repeated words or phrases
____ unnecessary words
____ a rhythm or beat
____ colorful images
____ rules of capitalization not followed
____ rules of punctuation not followed

Skilled readers use what they already know to understand what they read. Use what you know about the ways poetry can be written to help you understand the poem in this lesson.

Preview the Reading

Ask yourself what the title and the illustration suggest. Look at how the poem is printed on the page. Note how the poet uses short, broken lines to indicate how the speaker feels and to create an emotional effect in the reader. Notice the lack of punctuation marks and how capital letters are used.

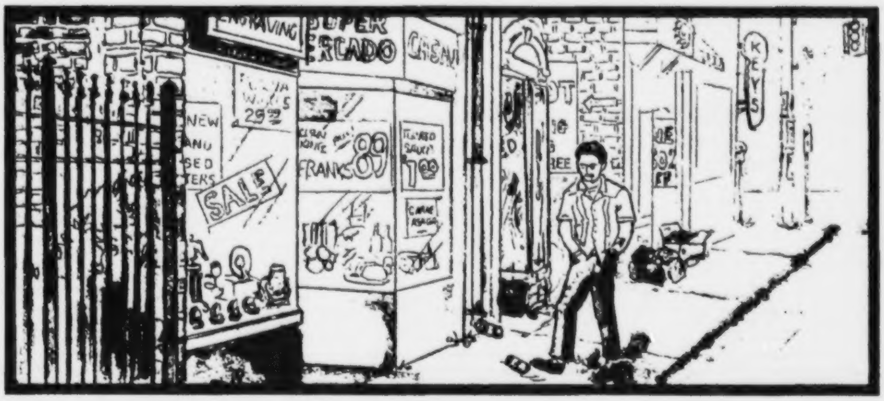
Set Your Strategy: Use Your Background Knowledge

To help you understand this poem, you can use what you already know about poetry and what you know about being out of work. Have you ever been out of work for a long time? Or has someone you know spent a long time trying to find a job? If so, think about how it felt. What did you or that person do? Use your knowledge of that experience and of the elements of poetry as you read "A Job." After you read, you will analyze how your background knowledge helped you to understand the poem.

Bimbo Rivas is a young Puerto Rican poet. In this emotional poem, he describes the feelings of someone trying to find meaningful work.

A Job

Bimbo Rivas



A Job
to feed the time I spend adrift
in search for substance in the street
Awake at three a.m.
not knowing where or when the end
will come to my disdain
A Job
A simple job
A place to meet the day head on
with force and vigor
with fervor bigger than a winning independence slate
A Job
A Job my brain to put to work
My brain that tells me I'm OK
My brain that can produce the necessary rhythm
to set my idle body straight
My brain that yearns for a sincere break
I don't expect the world to stop for me
To stop its mission for my sake
I only ask for a clearer path
to put my brains and hands to work
to prove my worth
A Job

BEST COPY AVAILABLE

A Job my God
A Job that's better than the street
its hustle
and its pests
A Job
A Job that also fills my heart
not just my belly as does the city welfare
check
A Job with all the benefits
correlated with the sweat and time
invested by myself
A Job that don't step on my pride
A Job that don't shorten my life on earth
that will inspire me to help my bosses
their part of the proceeds collect
I need a JOB to keep my peace with God
A Job to make me stop wishing for an early grave
A Job
A Job
I NEED A JOB TODAY
Folks that got a job
a job that does its job
can see some sense in this relate
folks that lost their faith
that rot away with pain
DAY AFTER DAY
Strike at each other
hoping to find
in greater pain
a sedative
it's all too relative
my friends
A man without a JOB
is lost in the labyrinth[1] of
HELL.

---

[1] **labyrinth** (LA/buh/rinth): a maze

Revisit Your Strategy: Use Your Background Knowledge
Put a star (★) by all the lines in the poem you can understand especially well because of your background knowledge.

After You Read

A. Comprehension Check

1. According to the speaker, what kind of job is he looking for?
   (1) a job where he uses his brain
   (2) an easy job
   (3) a job that pays extremely well
   (4) a factory job

2. A job will give the speaker all of the following *except*
   (1) a chance to prove his worth
   (2) a sense of meaning to his life
   (3) the right to scorn those who don't work
   (4) a place to meet the day head on

3. Getting a job will stop the speaker from what?
   (1) wishing he would die
   (2) trying to get a welfare check
   (3) taking drugs
   (4) begging on the street

4. According to the speaker, why do some people strike at one another?
   (1) to kill each other
   (2) to dull their own pain
   (3) to compete for work
   (4) to prove their worth

5. Which sentence best states the main idea of the poem?
   (1) A man needs a job to keep him off the streets.
   (2) A man needs a job that has benefits.
   (3) A man needs a job to challenge him and give him pride.
   (4) A man needs a break to get a job.

B. Read between the Lines

Check all the statements below that are probably true about the speaker in the poem. Be ready to support your decisions.

____ **1.** When he has money to spend, he enjoys the excitement of the city streets.
____ **2.** He worries that others will think he is lazy.
____ **3.** He doesn't believe in God.
____ **4.** He has a low opinion of people who don't want to work.
____ **5.** He is too proud to take just any job that is offered.
____ **6.** He thinks of himself as a willing and hard worker.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. The speaker explains the kind of job he wants: "A Job that don't step on my pride." Can a person be proud regardless of the kind of job he or she has? Explain.
2. Look back at the elements you checked on page 56. Did you find all the elements you expected in the poem? Did you find some things you didn't expect?

Think About It: Analyze Tone

When you read a poem like "A Job," you can sense the feelings behind the words. Those feelings are part of the poet's **tone.** Tone is an author's attitude toward the subject. The tone is an important part of an author's message.

The author's choice of words and details helps you sense the tone. For instance, if the poet had said, "A place to spend the day in useful occupation," rather than "A place to meet the day head on with force and vigor," the poem would lose energy and the tone would be less forceful.

The way the poet puts the words on the page also helps you identify the tone. Poets use line length to shape the poem. Poets may also use unusual capitalization, lack of punctuation, and other poetic elements.

A. Look at Tone

Reread the lines below from Bimbo Rivas's poem. Ask yourself what words, details, and poetic elements give you clues to the speaker's attitude toward his search for a job.

▶ I need a JOB to keep my peace with God
A Job to make me stop wishing for an early grave
A Job
A Job
I NEED A JOB TODAY

Check the words below that describe the tone of these lines.

____ desperate
____ tired
____ encouraged
____ pleading
____ timid
____ resigned

The repetition of the word *job,* the two short lines, and the capital letters help create a tone that is desperate and pleading.

Notice that the poet writes the word *job* three different ways in the poem.
What are they?

____________________ ____________________ ____________________

The word is written job, Job, and JOB. What effect does each form have on the tone? Read lines 39 through 46 aloud to sense the different emphasis of each form of the word. You can sense that capital letters create a loud, pleading tone. The more words are emphasized through the use of capital letters, the more loudly pleading the tone is.

Tip When you read a poem, try to imagine the poet's tone of voice as if he or she were speaking the words aloud. If you hear the words in your mind, your experience will help you identify the tone.

B. Practice

Choose words from this box to answer questions 1, 2, and 3. You may use a word more than once.

angry
calm
demanding
desperate
fearful
forceful
frantic
humble
irritated
pleading
proud
reasonable

1. Read the first 22 lines of "A Job." Write three or four words that best describe the tone of this first part of the poem.

____

2. Read lines 23 through 40. Which words describe the tone of this part of the poem? Choose two or three.

____

3. Read from line 41 to the end of the poem. Which words from the list describe the tone at the end of the poem? Choose as many as you like.

____

4. How does the tone of the poem change from beginning to end?

____

____

▶ **Talk About It**

The poem you have just read expresses a man's thoughts and feelings about needing a job. Suppose the people listed below read the poem. Discuss the reaction each might have. Who might be critical or harsh? Who might be comforting or supportive? Who might offer advice? What kind of advice?

- the poet's mother
- the poet's father
- a friend of the poet
- a bill collector
- an employment counselor
- a job interviewer

BEST COPY AVAILABLE

Write About It: Write a Personal Response

In "A Job," Bimbo Rivas expressed his thoughts and feelings about being out of work and looking for a job. Now you will have a chance to write two personal responses to an event or situation in your life. You will practice using tone to express both a positive and a negative message. First, study the sample.

Study the Sample

The writer of the sample is a factory foreman. Read the steps below to see what he considered as he developed his two responses.

Step 1: Picking a Topic. The factory foreman chose giving feedback to a new worker as his topic.

Step 2: Developing and Organizing Ideas. The writer first listed the facts of the situation he chose. Then he thought of both positive and negative ways to interpret those facts. He used this chart to help him organize his ideas.

Facts	Positive Tone	Negative Tone
First day on the job	Don't be discouraged; beginning of successful learning	Carelessness; poor attention
Made mistakes	Made some errors	Damaged box of parts beyond repair; repeated mistakes
Must learn names and locations of parts	Difficult to do	Delivered some wrong parts
Must learn to operate forklift	Bill Owen will work with you; give you tips	Bill Owen will tell you what to do
Get one week of training	Will improve with practice; will be able to work on your own by end of week	If you get another poor performance rating at end of week, you will lose job.

Now read the writer's responses on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Think of an event or a situation in your own life about which you could write both a positive and a negative response. For instance, you might choose something that happened

- at work
- with a friend
- in your family
- in a relationship

Positive Response

Dear Art:

Just a quick note to review your training yesterday. Although you made some errors, you shouldn't be discouraged. It is difficult to learn to operate a new piece of equipment and to learn the names and locations of dozens of unfamiliar machine parts. I think it was the beginning of a successful learning experience for you. And I'm sure that you will do better in this job as you get more practice. Remember that you have the whole rest of this week as a training period. I've assigned Bill Owen to work with you. He will watch you and give you tips. Pay attention to what Bill teaches you, and I'm sure that you will be able to do the job on your own by next week.

Nelson

Negative Response

To: Trainee Arthur Hall

From: Nelson Giddes, Foreman

Because of your carelessness and poor attention during your training yesterday, a box of parts was damaged beyond repair. You also made too many mistakes in delivering parts. Work on the assembly line was delayed. In the afternoon, you repeated the same time-wasting mistakes you made in the morning. I have assigned Bill Owen to observe and supervise you during the rest of this week. If your job performance has not improved by Friday, I will issue a second poor job performance rating, and your employment here will be terminated.

Step 2: List and organize your thoughts for two versions of your message—one with a positive tone and one with a negative tone. A chart like the one on page 62 will help.

B. Writing

Now write your two personal responses—one positive and one negative—on separate paper.

Tip The way you address a response also reveals your tone. A note addressed "Dear Art" has a friendly, positive tone. A memo format has a formal, somewhat colder tone.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 6 ▶

LEARNING GOALS

Strategy: Visualize
Reading: Read an excerpt from a play
Skill: Analyze dialogue
Writing: Write a dialogue

Before You Read

The dialogue you are about to read is from Act 1 of *The Prisoner of Second Avenue,* a comedy by Neil Simon. The play is about a middle-aged business executive who may lose his well-paying job and the lifestyle that goes with it.

1. If you were such a person, how do you think you would feel?

   ____

2. If you were married to a hardworking person who was suddenly afraid of losing his or her job, what would you say or do to try to make your spouse feel better?

   ____

Neil Simon is one of Broadway's most successful playwrights. His plays are comedies, but they often contain serious elements. Think about and discuss how a play with a serious subject might still make people laugh.

Reading a play is different from reading a novel or short story. Plays do not include lengthy descriptions of the settings or the characters and their actions. There is usually a brief description of the setting and a list of characters, but most of what you read will be the dialogue, the lines the characters speak.

Preview the Reading

Look at the photographs. Notice that the characters are wearing bathrobes. Look at the script. Each speech is preceded by the name of the character who speaks it. Notice also the stage directions—in italics and set apart by parentheses. They tell the actors where to move and how to speak.

Set Your Strategy: Visualize

To get the most out of any reading, it is important to develop your visualizing skills. Visualizing means seeing in your own mind the images an author is creating with words. Because play scripts contain few descriptions, it is especially important to build mental images of what you think a scene looks like and how the characters act and feel. Try to picture in your mind what Mel and Edna look like, what they do, and how they act as you read this scene from *The Prisoner of Second Avenue.*

The Prisoner of Second Avenue *is set in Mel and Edna's apartment in Manhattan. As the first scene opens, it is 2:30 in the morning in midsummer. Mel has been unable to sleep and is very agitated. He has been yelling at the neighbors and at Edna. Edna has unsuccessfully tried to calm him. She has just angrily responded to Mel about his behavior, then turned to go to bed.*

The Prisoner of Second Avenue

Neil Simon

PHOTOFEST

Anne Bancroft and Jack Lemmon in the 1974 movie version of *The Prisoner of Second Avenue*

MEL: Edna! *(She stops and turns around)* Don't go! . . . Talk to me for a few minutes, because I think I'm going out of my mind.
(She stops, looks at him, and comes back into the living room)

EDNA: What is it?

MEL: I'm unraveling . . . I'm losing touch!

EDNA: You haven't been sleeping well lately.

MEL: I don't know where I am half the time. I walk down Madison Avenue, I think I'm in a foreign country.

EDNA: I know that feeling, Mel.

MEL: It's not just a feeling, something is happening to me . . . I'm losing control. I can't handle things any more. The telephone on my desk rings seven, eight times before I answer it . . . I forgot how to work the water cooler today. I stood there with an empty cup in my hand and water running all over my shoes.

BEST COPY AVAILABLE

EDNA: It's not just you, Mel, it's everybody. Everybody's feeling the tension these days.

MEL: Tension? If I could just feel tension, I'd give a thousand dollars to charity . . . When you're tense, you're tight, you're holding on to something. I don't know where to grab. Edna, I'm slipping, and I'm scared.

EDNA: Don't talk like that. What about seeing the analyst again?

MEL: Who? Doctor Pike? He's dead. Six years of my life, twenty-three thousand dollars. He got my money, what does he care if he gets a heart attack?

EDNA: There are other good doctors. You can see someone else.

MEL: And start all over from the beginning? "Hello. Sit down. What seems to be the trouble?". . . It'll cost me another twenty-three thousand just to fill *this* doctor in with information I already gave the dead one.

EDNA: What about a little therapy? Maybe you just need someone to talk to for a while.

MEL: I don't know where or who I am any more. I'm disappearing, Edna. I don't need analysts, I need Lost and Found.

EDNA: Listen . . . Listen . . . What about if we get away for a couple of weeks? A two-week vacation? Someplace in the sun, away from the city. You can get two weeks' sick leave, can't you, Mel?

(He is silent. He walks to the window and glances over at the plant)

MEL: Even the cactus is dying. Strongest plant in the world, only has to be watered twice a year. Can't make a go of it on Eighty-eighth and Second.

EDNA: Mel, answer me. What about getting away? Can't you ask them for two weeks off?

MEL: *(Makes himself a scotch)* Yes, I can ask them for two weeks off. What worries me is that they'll ask me to take the other fifty weeks as well.

(He drinks)

EDNA: You? What are you talking about? You've been there twenty-two years . . . Mel, is that it? Is that what's been bothering you? You're worried about losing your job?

MEL: I'm not worried about losing it. I'm worried about keeping it. Losing it is easy.

EDNA: Has something happened? Have they said anything?

MEL: They don't have to say anything. The company lost three million dollars this year. Suddenly they're looking to save pennies. The vice-president of my department has been using the same paper clip for three weeks now. A sixty-two-year-old man with a duplex on Park Avenue and a house in Southampton running around the office, screaming, "Where's my paper clip?"

EDNA: But they haven't actually said anything to you.

MEL: They closed the executive dining room. Nobody goes out to lunch any more. They bring sandwiches from home. Top executives, making eighty thousand dollars a year, eating egg-salad sandwiches over the wastepaper basket.

EDNA: Nothing has happened yet, Mel. There's no point in worrying about it now.

Jack Lemmon as Mel and Anne Bancroft as Edna

MEL: No one comes to work late any more. Everyone's afraid if you're not there on time, they'll sell your desk.

EDNA: And what if they did? We'd live, we'd get by. You'd get another job somewhere.

MEL: Where? I'm gonna be forty-seven years old in January. Forty-seven! They could get two twenty-three-and-a-half-year-old kids for half my money.

EDNA: All right, suppose something *did* happen? Suppose you *did* lose your job? It's not the end of the world. We don't have to live in the city. We could move somewhere in the country, or even out west.

MEL: And what do I do for a living? Become a middle-aged cowboy? Maybe they'll put me in charge of rounding up the elderly cattle . . . What's the matter with you?

EDNA: The girls are in college now, we have enough to see them through. We don't need much for the two of us.

MEL: You need a place to live, you need clothing, you need food. A can of polluted tuna fish is still eighty-five cents.

EDNA: We could move to Europe. To Spain. Two people could live for fifteen hundred dollars a year in Spain.

MEL: *(Nods) Spanish* people. I'm forty-seven years old, with arthritis in my shoulder and high blood pressure—you expect me to raise goats and live in a cave?

EDNA: You could work there, get some kind of job.

MEL: An advertising account executive? In Barcelona? They've probably been standing at the dock waiting for years for someone like that.

EDNA: *(Angrily)* What is it they have here that's so damned hard to give up? *What is it you'll miss so badly, for God's sakes?*

BEST COPY AVAILABLE

MEL: I'm not through with my life yet . . . I still have value, I still have worth.

EDNA: What kind of a life is this? You live like some kind of a caged animal in a Second Avenue zoo that's too hot in one room, too cold in another, overcharged for a growth on the side of the building they call a terrace that can't support a cactus plant, let alone two human beings. Is this what you call a worthwhile life? Banging on walls and jiggling toilets?

MEL: *(Shouts)* You think it's any better in Sunny Spain? Go swimming on the beach, it'll take you the rest of the summer to scrape the oil off.

EDNA: Forget Spain. There are other places to live.

MEL: Maine? Vermont maybe? You think it's all rolling hills and maple syrup? They have more people on welfare up there than they have pancakes. Washington? Oregon? Unemployed lumberjacks are sitting around sawing legs off chairs; they have nothing else to do.

EDNA: I will go anywhere in the world you want to go, Mel. I will live in a cave, a hut or a tree. I will live on a raft in the Amazon jungle if that's what you want to do.

MEL: All right, call a travel agency. Get two economy seats to Bolivia. We'll go to Abercrombie's tomorrow, get a couple of pith helmets and a spear gun.

EDNA: Don't talk to me like I'm insane.

MEL: I'm halfway there, you might as well catch up.

EDNA: I am trying to offer reasonable suggestions. I am not responsible. I am not the one who's doing this to you.

MEL: I didn't say you were, Edna.

EDNA: Then what do you want from me? *What do you want from anyone?*

MEL: *(buries his face in his hands)* Just a little breathing space . . . just for a little while.

▶ **Revisit Your Strategy: Visualize**

Reading a play is different from reading an autobiography or a story because it leaves so much to your imagination. List some of the things you visualized as you read the scene from *The Prisoner of Second Avenue.* Did Mel move a lot, or was he still? What was his tone of voice? How did Edna move and sound? What other details did you visualize?

____

____

____

____

____

After You Read

A. Comprehension Check

1. Why is Mel afraid he is going to lose his job?
(1) He is often late to work.
(2) The company wants to hire younger people.
(3) The company is losing money.
(4) The company vice president thinks he wastes money.

2. How does Mel say he feels?
(1) tense
(2) not in control
(3) feverish
(4) eager for a change

3. Which of the following does Edna *not* suggest to help Mel?
(1) start his own business
(2) see a therapist
(3) move away
(4) go on vacation

4. In responding to Mel, Edna is generally
(1) hysterical
(2) resentful
(3) uncaring
(4) reassuring

5. By the way Mel talks about his six years of seeing an analyst, we can infer that
(1) it helped him a lot
(2) he had a good relationship with the analyst
(3) he didn't get much out of it
(4) he wished it hadn't ended

6. When Mel says, "I'm disappearing, Edna. I don't need analysts, I need Lost and Found," which word best describes his tone?
(1) joking
(2) frantic
(3) confused
(4) undecided

B. Read between the Lines

Check the statements on the left that you think are true of Mel. Check the ones on the right that you think are true of Edna. Look back at the play for evidence to support each statement you check.

Mel

____ **1.** He is afraid that someone will replace him at a lower salary.
____ **2.** He once felt content and competent.
____ **3.** He wants to keep Edna from worrying.
____ **4.** He no longer loves Edna.
____ **5.** He can't imagine having a different job or living anyplace else.

Edna

____ **1.** She is a worrier.
____ **2.** She complains and nags Mel.
____ **3.** She is loyal.
____ **4.** She loves Mel.
____ **5.** She is not happy with their Second Avenue apartment.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. Who do you think is the "prisoner of Second Avenue" mentioned in the title? Why?
2. Think of your discussion about comedy and serious elements in Before You Read on page 64. How did this reading combine a serious subject and humor? Give at least two examples of dialogue you thought was funny, and explain why.

Think About It: Analyze Dialogue

A play script is mostly **dialogue**—conversation between the characters. When you read a novel or short story, the narrator describes the plot and the characters, even the characters' thoughts and feelings. When you read a play, these things must be communicated through the dialogue.

A. Look at Dialogue

Reread the excerpt of dialogue between Mel and Edna below. Think about what they say and also how they would say it. Notice all the information you can learn from this conversation—about the situation at Mel's office, about Mel and Edna as individuals, about them as a couple, and about how each of them feels about Mel's job situation.

▶ EDNA: You? What are you talking about? You've been there twenty-two years. . . Mel, is that it? Is that what's been bothering you? You're worried about losing your job?

MEL: I'm not worried about losing it. I'm worried about keeping it. Losing it is easy.

EDNA: Has something happened? Have they said anything?

MEL: They don't have to say anything. The company lost three million dollars this year. Suddenly they're looking to save pennies. The vice-president of my department has been using the same paper clip for three weeks now. A sixty-two-year-old man with a duplex on Park Avenue and a house in Southampton running around the office, screaming, "Where's my paper clip?"

EDNA: But they haven't actually said anything to you.

MEL: They closed the executive dining room. Nobody goes out to lunch any more. They bring sandwiches from home. Top executives, making eighty thousand dollars a year, eating egg-salad sandwiches over the wastepaper basket.

EDNA: Nothing has happened yet, Mel. There's no point in worrying about it now.

MEL: No one comes to work late any more. Everyone's afraid if you're not there on time, they'll sell your desk.

EDNA: And what if they did? We'd live, we'd get by. You'd get another job somewhere.

How do you think the actor playing Mel would sound saying his lines? Check any description you think would apply.

____ cheerful
____ emotional
____ fearful
____ furious
____ resigned
____ sarcastic

Mel is fearful that he is going to lose his job. His fear makes him emotional, and he uses a sarcastic tone to ridicule the people he works for.

Tip Remember that plays are written to be spoken aloud. Try to hear the characters speaking their lines. Reading the dialogue aloud will help you understand it.

B. Practice

Answer these questions based on the excerpt of dialogue you just read.

1. a. Which details that Mel reports about the situation at his office are probably true?

____

b. Which details that Mel reports are probably exaggerated for humor's sake?

____

2. Does Mel seem to be listening to Edna? How can you tell?

____

3. How do you think the actor playing Edna would sound saying her first four lines? Check any description that might apply.

____ cheerful
____ concerned
____ disbelieving
____ nervous
____ not really interested
____ relaxed

4. How do you think the actor playing Edna would sound saying her last line? Check any description that might apply.

____ comforting
____ concerned
____ not really interested
____ practical
____ uncaring
____ upset

5. Do you think Edna changes or stays the same in this scene? Explain.

____

▶ **Talk About It**

In this lesson, you read about the fears of a middle-aged executive who may lose his job. The play was written in 1971. Has the situation changed at all for people facing unemployment? List the fears people have now when they lose their job. Compare them with Mel's fears.

Write About It: Write a Dialogue

In this lesson, you read a dialogue between a husband and wife who are facing possible unemployment and a drastic change in their lives. Now you can write a dialogue between two people who are facing a hard decision or a problem. First, study the sample.

Study the Sample

Read the steps below to see what the writer considered as she developed her dialogue.

Step 1: **Picking a Topic.** The writer chose a situation in which a policeman is giving bad news to a mother about her children.

Step 2: **Developing and Organizing Ideas.** The writer answered the following questions to help her focus and decide what to write.

1. How will I start the dialogue?

with the policeman introducing himself to the mother

2. How will I end it?

with the mother's reaction to the news about her children's accident

3. Will each person contribute equally, or will one dominate?

Both will contribute equally.

4. What do the characters sound like? What is each feeling?

The policeman sounds formal, then kind.

The woman sounds annoyed at first, then grows upset.

5. What stage directions will I need to include?

how the scene starts; when the characters change their manner of speaking

Now read the writer's dialogue on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Think of two people who are facing a hard decision or problem. Choose an actual conversation you have heard, think of a conversation you would like to have, or invent a situation and conversation. Here are some suggestions.

- an engaged couple disagreeing about wedding plans
- a parent and child talking about something wrong the child did
- a disagreement with a neighbor
- two drivers involved in an accident

There is a knock on Esther's door. She goes to open it.

SERGEANT DIAS: Sergeant Alberto Dias, ma'am. May I inquire if you are Mrs. Esther Rollins?

ESTHER: *(a little annoyed)* Yes. What do you want? I'm in the middle of cooking. *(Looks more closely at Dias's face. Puts hand to her mouth.)* Is something wrong?

SERGEANT DIAS: Mrs. Rollins, a 1993 Oldsmobile registered to you was involved in a traffic accident today. Can you provide any information about who was operating the vehicle?

ESTHER: My son Danny took the car to pick up his sister at college. They're due home soon. *(She fully realizes something bad has happened.)* What's happened? Was Danny hurt? Was Antonia with him?

SERGEANT DIAS: *(in a kindly voice)* Perhaps you should take a seat, Mrs. Rollins. I need to ask you some questions.

ESTHER: *(worried and demanding)* Never mind about questions. I want answers right now! What's happened to my son. Is he hurt? Where is he? Where's my daughter?

SERGEANT DIAS: Mrs. Rollins, I'm afraid we don't know if your children are injured or even if they were in the car. About 45 minutes ago we received a report of an overturned car at the bottom of an embankment. The first officer on the scene reported that there was no one in or near the vehicle.

ESTHER: Danny! Toni! Oh no, what has happened! Where are my children? What can we do to find them?

Step 2: Ask and answer questions like those on page 72 to help you develop and organize your ideas.

B. Writing

On separate paper, write a dialogue between the two people you have chosen.

Tip See and hear the characters and their dialogue in your head. That will help you make them sound natural. It will also help you identify where you might need stage directions.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Writing Skills Mini-Lesson: Complex Sentences

A complex sentence has two parts, an **independent clause** and a **dependent clause,** each with its own subject and verb:

S V S V
If **you lose** your home, **you feel** helpless.
Dependent clause Independent clause

In the sentence above, the **dependent clause** begins with the connecting word *if.* Even though it has a subject and a verb, it does not make sense by itself. It cannot stand alone as a separate sentence. It depends on the independent clause to express a complete thought.

The second part of the example sentence is the **independent clause.** It is a complete thought, so it can stand alone. Here are some guidelines for writing complex sentences.

1. **Punctuation** You can put the dependent clause first or last in a sentence. If the dependent clause is first, put a **comma** after it. If the independent clause is first, do not use a comma.

   If you lose your home, you feel helpless.
   You feel helpless **if you lose your home.**

2. **Connecting words** A dependent clause begins with a dependent connecting word or phrase that indicates the relationship between the ideas in the two clauses. The chart below lists many of the common connecting words and phrases and the relationships they show. Notice that some words have more than one use.

Connecting Words and Phrases	Use to Show
after, as, as long as, as soon as, before, by the time, until, when, whenever, while	time relationships
as, because, in order that, since, so that	cause-and-effect relationships
if, in case, once, provided, unless	conditional relationships (conditions under which an event will occur)
although, even though, while	contrasting relationships

BEST COPY AVAILABLE

Practice

A. Fill in the blank in each sentence with the logical connecting word in parentheses. If a comma is necessary between the dependent and independent clause, add one. Then rewrite each sentence on the line provided. If the dependent clause came first, rewrite the sentence so that it comes at the end. If the independent clause came first, rewrite the sentence so that it comes at the end. Add commas where necessary. The first one is done as an example.

1 a. (When, Even though) When __________ we lost our home, we were desperate.

b. We were desperate when we lost our home. __________

2 a. (While, Because) ____________________ we had little money we had very few choices.

b. ____

3 a. (if, unless) We'd be on the street ____________________ we could find a place to stay.

b. ____

4 a. (since, until) We stayed at a shelter ____________________ we found an affordable apartment.

b. ____

5 a. (Although, After) ____________________ the new apartment was old and small it was better than the shelter.

b. ____

B. On separate paper, combine each pair of sentences to make a complex sentence. Use a logical connecting word, and add commas where necessary.

1. My husband lost his job. We lost our home.
2. There was room at the shelter. We weren't on the street.
3. We were at the shelter. It was hard to sleep at night.
4. There was noise and talking all night. The shelter was crowded.
5. I like to cook. I missed being able to do my own cooking.
6. I was grateful for the shelter. It was all we had.
7. My husband found another job. We moved into a small apartment.
8. I think about those weeks in the shelter. I'm grateful for our small apartment.

Unit 2 Review

Reading Review

Langston Hughes, an African American author, wrote novels, plays, and short stories, but is perhaps best known for his poetry. He often wrote of facing life's hard times with hope.

Mother to Son

Langston Hughes

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I'se been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So boy, don't you turn back.
Don't you set down on the steps
'Cause you finds it's kinder hard.
Don't you fall now—
For I'se still goin', honey,
I'se still climbin',
And life for me ain't been no crystal stair.

Choose the best answer to each question.

1. The mother speaking in the poem compares her life to
(1) a glass house
(2) a dark corner
(3) a run-down stairway
(4) a bare cupboard

2. What kind of life has the mother basically had?
(1) successful
(2) rewarding
(3) tragic
(4) hard

3. Which statement best sums up the main idea of the poem?
(1) Just do the job you've been given and you'll stay out of trouble.
(2) Don't give up; take what life gives you and move on.
(3) You can't expect anyone to help you.
(4) Never forget what I've sacrificed for you.

4. What is the mother's tone?
(1) disappointed
(2) defeated
(3) loving
(4) lecturing

Robert Fulghum, author of the bestseller All I Really Need to Know I Learned in Kindergarten *and other popular books, writes with humor about everyday life.*

A Modern Cinderella Story

Robert Fulghum

"Mister, you got a sense of humor?"

"Sure."

"I'll tell you most of a joke for a nickel."

"Most of a joke?"

"Right. And then for twenty cents I'll tell you the punch line."

"What if I don't want to know the punch line?"

"Hey—it's up to you. Take a chance, give me a nickel—what have you got to lose?"

Whenever I walk across this small city park, I get hit for a handout by those we commonly label "winos"—those burned-out, torn edges of the fabric of urban life who use this green square as an office, bedroom, social club, and toilet. As one explained to me, "We've gone to the dogs and even the dogs don't want us." The usual request is a muttered "Spare change?" or a more specific asking for a quarter for coffee. To cross the park is to cross an invisible toll bridge. I pay. And sometimes get a kind of fraternal blessing for my coin. "God bless you, brother."

It is not a joyful matter, this awkward asking and giving. And I know I could choose to walk around, instead of through, the park. Yet they are there, and I know it. I have spare change, and they know it. So we do what is to be done in the world-as-it-is-just-now. No matter what one does on behalf of the down-and-out and homeless, there is always this inescapable one-human-being-to-another engagement. This asking hand outstretched. At those times I cannot walk by and think or say that I gave money to some fund and voted for some laws and that I've done enough. I'd like to, but it just doesn't work that way.

Back to the park and the man offering part of a joke. I gave him a nickel, and he gave me a tale about a rabbi, a nun, a pig, and a chicken in a phone booth in Detroit. Outrageous joke. And he told it so well that I paid him five bucks for the punch line. It was a bargain. I laughed most of the rest of the afternoon as the story came back to mind. And I sent a few friends around to the park to check it out. I wasn't about to tell them the joke *or* the punch line for free.

The next day I learned that a small-scale vaudeville show was now part of the life of the park. A waitress in one of the nearby cafés, who daily went to smoke a cigarette there on her coffee breaks, befriended several of the winos. She actually talked to them.

She thought they were people. She convinced them to be more creative with their panhandling. They could be making twice as much for the same effort and have some fun as well. Why not? What did they have to lose?

This explains Mr. Part-of-a-Joke.

Other offerings from the cast include short poems, songs, advice, directions, excuses, card tricks, and quick fortunes. One guy offers to "laugh *with* you or *at* you for twenty-five cents." People now are attracted to the park who once avoided it. The new spirit may not last long, but for the time being, it is springtime there.

That waitress is a fairy godmother.

Not armed with a fancy magic wand, but with *compagination*—compassion mixed with imagination.

She touched the winos—not on their heads, but on their self-respect.

She did not give them pumpkins or shoes, but ideas about how they might come by these things.

She did not solve their problems but resolved the problem of food for one day.

She urged them to fish instead of begging for fishbones.

She offered them a glimpse of the truth that there are always options—which is called hope.

Choose the best answer to each question.

5. The dialogue at the beginning of the story is spoken between
(1) a homeless person and the author
(2) two "winos"
(3) two comics
(4) a waitress and a panhandler

6. Which of the following would you most likely find in the setting of this selection?
(1) a toll bridge
(2) a vaudeville stage
(3) a restaurant
(4) a bench

7. According to the author, the waitress helped the panhandlers in the park most when she
(1) gave them money
(2) laughed at their jokes
(3) treated them with respect
(4) gave them cigarettes

8. What is the author's tone when he writes about the "winos"?
(1) disgusted
(2) compassionate
(3) critical
(4) excited

The Writing Process

In Unit 2, you wrote three first drafts. Choose below the draft that you would like to work with further. You will revise, edit, and make a final copy of this draft.

____ your description of a setting on pages 54–55
____ your personal responses to an event or situation on pages 62–63
____ your dialogue between two people on pages 72–73

Find the first draft you chose. Then turn to page 176 in this book. Follow steps 3, 4, and 5 in the Writing Process to create a final draft.

As you revise, check your draft for these specific points.

Description of a setting: Have you included details that make the setting real—that help readers visualize the setting and get a feel for it?

Personal response: Does your choice of words reflect the positive or negative tone you are trying to create in each response?

Dialogue: Have you written the two speakers' parts so that they sound natural? Have you inserted stage directions where they are needed?

Unit 3 Then and Now

One of the few things in life we can be sure about is that time will pass—and things will change. Sometimes we may long for the "good old days." But we also know the truth of the saying "That was then; this is now." In this unit, you will read the words of people who have lived both then and now—people who are more than 100 years old. You will discover what a woman learned from her mother and grandmother, and what she in turn taught her own daughter. And you will learn what life was like for a group of workers on an assembly line in the 1950s.

Before you begin Unit 3, think about your own past and the past of your parents and grandparents. How were those times like the present? How were they different? If you could return to some moment in your own past, what moment would you choose? Why?

▶ **Be an Active Reader**

As you read the selections in this unit

- Put a question mark (?) by things you do not understand.
- Underline words you do not know. Try to use context clues to figure them out.

After you read each selection in this unit

- Reread sections you marked with a question mark. If they still do not make sense, discuss them with a partner or your instructor.
- Look at words you underlined. Discuss any words you still don't know the meaning of with a partner or your instructor, or look them up in a dictionary.

Lesson 7 ▶

LEARNING GOALS

Strategy: Use your background knowledge
Reading: Read an informative article
Skill: Compare and contrast
Writing: Write a comparison and contrast essay

Before You Read

The article in this lesson is about the memories and experiences of some people who are more than 100 years old.

1. What do you think it feels like physically and emotionally to have lived for more than 100 years?

   ____

2. Think about the events and changes that a person who has lived for 100 years has seen. Look at the list below. Check all that you think are among the most important social and political events of the 1900s. Add other events or changes if you like.

   ____ World War I
   ____ Great Depression
   ____ World War II
   ____ civil rights movement
   ____ women's movement
   ____ sexual revolution
   ____ space exploration
   ____ movies and TV
   ____ computers

   ______________ ______________ ______________

3. If you were transported 100 years back in time, what would be hard for you to adjust to? What would you miss most about the present?

   ____

Preview the Reading

Read the introduction and the title, and look at the pictures. Then read the first and last paragraphs to get an idea of what you will be reading about.

Set Your Strategy: Use Your Background Knowledge

You probably know more than you think you do about the last 100 years. Your parents, grandparents, perhaps even your great-grandparents lived during this period. What do you know about their lives? On separate paper, make a two-column chart with the headings *What I Already Know* and *What I Learned.* In the first column, write several things that you know about the last 100 years. The topics listed in question 2 above can help you. Use what you know about these topics to help you understand the article as you read. You will have a chance to fill in the other column when you finish reading.

There are 12 times more people over 100 living today than in the 1960s. What have these people seen and learned in their lives? How do they feel about having lived so long? The author of this article reflects on their experiences.

Our Century

Lynn Rosellini

AP/WIDE WORLD PHOTOS

New York City street scene around 1910.

They sit, gnarled[1] hands gripping the sides of their wheelchairs or toying with the handles of canes. When they speak, the words come unhurriedly, in voices that crack and sometimes trail into silence. But if the day is a good one, if they have slept well and the physical indignities of age do not impinge,[2] then the decades gradually begin to fall away. A tear curls down a withered[3] cheek. A hoot of laughter erupts. Images—immediate and tangible[4] and visceral[5]—slowly materialize. And for a brief moment, you can read all of America's past century in their eyes.

For a moment it is 1908, and 15-year-old Ora Glass gazes overhead at an airplane in Omaha. "I thought the world was coming to an end," she murmurs, her faded eyes widening again at the memory. For a moment it is

---

[1] **gnarled** (narld): twisted, knotted, deformed
[2] **impinge** (im/PINJ): intrude, break in on
[3] **withered:** shriveled, wrinkled
[4] **tangible** (TAN/juh/bul): able to be touched or felt
[5] **visceral** (VI/seh/rul): internal, emotional

BEST COPY AVAILABLE

1920, and Italian immigrant Dominic Cali, then 27, stands on a ship with his heart racing at the sight of the Statue of Liberty: "Those big open arms of hers said, 'C'mon, boy. Come to me.'"

NEW YORK
STATE
WOMAN
SUFFRAGE
ASSOCIATION

AP/WIDE WORLD PHOTOS

Women campaigning for the right to vote in the early 20th century.

Glass and Cali are two of 52,000 centenarians[6] in America today, more than 12 times the number just 30 years ago. Together, they form a precious national treasure, a collective conscience of sorts for the century in which the American dream of prosperity by and large came true. They witnessed a transformation unmatched in history: From horse-drawn wagons to the space shuttle, from washboards to Whirlpools, from quill pens to computer keyboards. They saw two world wars, communism's rise and fall, the civil rights revolution and the women's movement. During their lives, America more than tripled in population and shifted from isolation to the only superpower in the world, from a young nation with an average life expectancy of 47 years to a graying one, with a norm[7] of 75.5 years.

For a few centenarians, like the Delany sisters, whose autobiography [*Having Our Say*, published in 1993] illuminating racial discrimination became a bestseller and spawned[8] a Broadway play, age has brought celebrity. For most, their well-worn tales are saved for great-grandchildren or an occasional newspaper reporter. But the story they relate is worth cherishing for its perspective on an era that is often misunderstood.

The 20th century is one that fits the vision of neither conservatives nor liberals, though both try to define the past in ways that support their versions

---

[6] **centenarians** (sen/tuh/NEHR/ee/uns): persons 100 years old or older

[7] **norm:** average

[8] **spawned:** produced, gave birth to

BEST COPY AVAILABLE

of the present. Conservatives look at the past 100 years and bemoan what the nation has lost: strong families, hard work, close ties to the church and safe streets. Liberals look at the same era and celebrate progress: the end of *de jure*[9] discrimination and sweeping reductions in illiteracy, poverty, ill health and sexism. Yet the people who have *lived* for 100 years say that it was better *and* worse.

Real change. Consider the role of rules. America in 1895 was a society bound by morés[10] regulating everything from the length of women's dresses (covering the ankles) to social conversation (sex, spouse abuse, homosexuality and mental illness were all taboo[11]). Children addressed their elders as "Sir" and "Ma'am" (back talk warranted the strap). Such rules offered people a reassurance of their place in the universe.

But there was a downside. Many homes were filled with loveless marriages and repressed emotions. Women couldn't vote and couldn't teach school if they were married. Listen to 100-year-old Mary Okinaga: "I didn't like him," she says of her husband of 40-odd years, who had been picked by her father. Why? "He used to beat me, especially after drinking." Did she think about leaving? "Divorce was not an option."

It's tempting to romanticize the material hardships of the past. The image recalled by 101-year-old Annie Healey of her father sitting at night in Massachusetts with tacks in his mouth, tapping soles for his kids' shoes because they couldn't afford new ones, is worthy of Norman Rockwell.

Yet except for the wealthy, daily life usually entailed crushing labor. In 1900, 70 percent to 80 percent of Americans lived in poverty, and half did so by the end of the 1920s. Men farmed with horses, mules and the strength of their own backs. Women's brutal job was housekeeping: A simple task like laundry took half a day—from boiling the water to pulling wash off the clothesline (frozen stiff, in winter). True, some may have read books. But 1 out of 10 people couldn't read a simple message.

Perhaps the most pervasive[12] bit of Americana, though, is the notion that people were friendlier in the first decades of this century. They knew their neighbors, helped each other without being asked and chatted on front porches in the evenings. Cali recalls it "was all friendly." Unless, of course, you were non-white or non-Christian. It is easy to forget that many white Americans hated and feared blacks at the turn of the century, and even as recently as 1945, a majority of whites supported segregation. Centenarian Joseph Goldstein recalls the taunts of his Boston childhood: "Kill the Jews." And May Childs, a 104-year-old Crow Indian woman, can still conjure[13] up the "No Indians Wanted" signs in Billings, Mont.

---

9. ***de jure*** (dee/JOOR/ee): legal Latin term for "by law"

10. **morés** (MORE/ayz): traditional customs and behaviors

11. **taboo:** a forbidden act, object, or topic

12. **pervasive** (per/VAY/siv): spread throughout

13. **conjure** (KON/joor): to summon up or recall

RESCUE SOCIET
GOSPEL
BLUE
NBC

CORBIS and AP/WIDE WORLD PHOTOS

Four major 20th-century events (clockwise from right-hand side): *Apollo 11* takes off for the moon; troops raise the U.S. flag on Iwo Jima; President Franklin Roosevelt addresses the nation on radio; men wait in a Depression-era bread line.

Still, centenarians agree that there was something wondrous about the early part of the century, a sense that one could make of life anything one chose. These 100-year-olds appear to have retained that same positive outlook. "I still am learning, every day," says Pauline McCleve, 100, of Tempe, Ariz. Nor do they hang on to hardships and grief. "I don't occupy my mind with things that are not necessary," says Sidney Amber, 109, of San Francisco.

These days, they have far less to worry them. Fingers that once scrubbed laundry on washboards now toy with knitting. Hands that once controlled lumbering plow horses now maneuver bingo chips. And lips that sang lullabies in candle-lit nurseries now move to tell their bygone tales.

Revisit Your Strategy: Use Your Background Knowledge
Go back to the chart you started for Set Your Strategy on page 80. Put a check mark in front of each fact or event you listed that was also mentioned in the article. In the second column, write some of the things you learned about the last 100 years from reading this article.

BEST COPY AVAILABLE

After You Read

A. Comprehension Check

1. The average life expectancy in 1900 was
(1) 47 years (3) 75 years
(2) 57.5 years (4) 100 years

2. The past 100 years have seen an increase in
(1) physical labor (3) legal discrimination
(2) U.S. global power (4) sexism

3. One difference between U.S. society 100 years ago and today is that people then
(1) divorced more frequently
(2) had a more negative outlook
(3) were healthier
(4) followed stricter social rules

4. Compared with 100 years ago, the number of people living in poverty today is
(1) slightly larger (3) half as much
(2) about the same (4) much lower

5. From the sentence "Children addressed their elders as 'Sir' and 'Ma'am' (back talk warranted the strap)," you can infer that
(1) children were always polite to older people
(2) older people treated children with respect
(3) physical punishment of children was acceptable
(4) children were seldom punished for showing disrespect

6. Which sentence best states the main idea of the article?
(1) America's centenarians can remember seeing airplanes for the first time.
(2) America's centenarians hold precious memories of the vast changes of the 20th century.
(3) America's centenarians can remember what it was like when society had more rules.
(4) America's centenarians remember how hard life was in the early 1900s.

B. Read between the Lines

Check each statement below that you might infer from information in the article. Look back at the article for evidence to support your choices.

____ **1.** People tend to look back at history and read what they want into events.
____ **2.** Nine out of 10 people read books 100 years ago.
____ **3.** Housework left many women with little time to do anything else 100 years ago.
____ **4.** Most people over 100 years old actually have few physical problems.
____ **5.** The idea that people were friendlier earlier in this century is only partly correct.
____ **6.** Love and happiness have always been the most important reasons for marriage.

C. Think beyond the Reading

Think about the reading, and discuss it with a partner. Answer the questions in writing on separate paper if you wish.

1. If you live to be 100, do you think the changes you see will be as great as today's centenarians have seen in their lives? What will change the most? The least?
2. Look back at your response to question 3 in Before You Read on page 80. Did anything in the article make you want to change your answer at all? If so, what?

Think About It: Compare and Contrast

The article "Our Century" describes some of the great changes that have taken place in the U.S. over the last 100 years. The author compared and contrasted the present and the past to illustrate some of these changes. When you **compare,** you look for things that are alike; to **contrast,** you look for things that are different.

A. Look at Comparison and Contrast

The following excerpt from "Our Century" shows how the author compares and contrasts life in the early 1900s with life in the 1990s.

> ▶ They witnessed a transformation unmatched in history: From horse-drawn wagons to the space shuttle, from washboards to Whirlpools, from quill pens to computer keyboards.

The passage compares and contrasts items in three categories. This chart lists the three categories. Complete the chart with information from the passage.

Early 1900s	Category	Now
horse-drawn wagons	travel	space shuttle
washboards	laundry methods	______________
______________	writing tools	______________

The past and the present are alike in that people traveled, did laundry, and wrote during both. But the horse-drawn wagons of the past and the space shuttle of the present are vastly different. So are washboards and Whirlpool washing machines, as well as quill pens and computer keyboards.

Tip

In this passage the repeated word pattern *from . . . to . . .* indicates contrasts between the two time periods. Other clue words that indicate **contrast** include *but, however, still, on the other hand, instead of, conversely, although, unlike,* and *nevertheless.* Clue words that indicate **comparisons** are *like, likewise, as . . . as, both . . . and, in the same way,* and *similarly.*

B. Practice

1. Use information in this excerpt to complete the next chart.

> ▶ America more than tripled in population and shifted from isolation to the only superpower in the world, from a young nation with an average life expectancy of 47 years to a graying one, with a norm of 75.5 years.

BEST COPY AVAILABLE

Then	Point of Contrast	Now
______	foreign policy and status	______
______	life expectancy	______

2. In the section titled "Real change" on page 83, the author mentions social rules of 1895 that have changed. List three of these rules in the first column below. In the second column, describe in your own words the contrasting behavior that is accepted today.

Society's Rules in the 1890s	Society's Rules in the 1990s
______	______
______	______
______	______

3. In the same section on page 83, the author discusses four areas of major change listed below. In the first column, give an example of what life was like before each change. In the second column, give a contrasting example of what life is like now.

Before	Point of Contrast	After
______	women's suffrage	______
______	farm work	______
______	housekeeping	______
______	civil rights movement	______

▶ **Talk About It**

Interview the oldest person you know about the changes he or she has seen. Beforehand, list questions to ask; take brief notes on the answers. Share your findings with your classmates.

BEST COPY AVAILABLE

Write About It: Write a Comparison and Contrast Essay

The author of "Our Century" compared and contrasted life in the U.S. 100 years ago with life today. In this section you will have a chance to write an essay comparing and contrasting situations, places, or people in your own life. First, study the sample.

Study the Sample

Read the steps and the chart below to see what the writer considered as he developed his comparison and contrast essay.

Step 1: Picking a Topic. The writer of the example below chose to compare and contrast himself with his father.

Step 2: Developing and Organizing Your Ideas. This chart shows how the writer developed his ideas for his comparison and contrast essay.

Me	Characteristic	My Father
35	Age	when he was 35
6 feet, thin, balding, beard, glasses	Appearance	6 feet, thinner, balding, beard, glasses
divorced twice, 1 child	Marital status	married 10 years, 3 children
always searching for something more	Personality	relaxed, content
real estate salesman	Work	owned fruit orchard
sports coats, designer labels	Clothing	jeans, work shirts
music	Recreation	outdoors, fishing

Now read the writer's comparison and contrast essay on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Choose one of the topics below to compare and contrast, or choose another topic.

- a parent or grandparent and you
- your current home and the home you grew up in
- your community 10 or 20 years ago and the way it is now
- your first car and the car you have now

BEST COPY AVAILABLE

My Father and Me

When I look at pictures of my father in old family photo albums, I sometimes think I'm seeing a mirror image of myself. The 35-year-old man in the pictures and the 35-year-old me look astonishingly alike. We are both about six feet tall and on the thin side. Our hair—what's left of it—is nearly the same color. We both wear glasses, and we both have beards of dark and blond hair mixed with gray. But the similarities end there.

My father has always been devoted to his marriage and three kids. All his working life has been spent tending the orchard he and my mother own. My father loves the outdoors. When he isn't busy planting, pruning, or picking, my father loves to go fishing. As you might expect, he is most comfortable in worn jeans and work shirts and wears them all the time. All in all, my father is a very contented man.

On the other hand, I am restless and always searching for something more. I have been divorced twice and have a daughter I see only on weekends. Unable to find a satisfying career, I've moved from job to job. For the past two years, I've been with a real estate firm, though I may not stay there much longer. I wear suits or sports coats when I'm working, but I prefer designer casuals when I'm not. In my free time, I like to go out and listen to live music. I have loved rock music all my life, and my father—not surprisingly—has always hated it.

Step 2: List your ideas. Then decide how you will organize your ideas. Will you write about all the points of comparison first, and then the points of contrast? Or will you write about first one subject and then the other? Or will you use a combination of styles?

B. Writing

On separate paper, write your comparison and contrast essay.

Tip To help readers follow your comparison and contrast, use clue words like those listed on page 86. To help you organize your ideas, fill in a comparison and contrast chart.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 8 ▶ LEARNING GOALS

Strategy: Empathize
Reading: Read a personal essay
Skill: Make inferences
Writing: Write a personal essay

Before You Read

In the essay that follows, Patricia Raybon writes about her attitude toward housekeeping tasks—especially washing windows—in her old, slightly run-down house. Before you read the essay, think about the following questions and write responses.

1. List some of the housekeeping chores you do.

____

2. How did you learn to do these things?

____

3. What is your attitude toward housekeeping chores? Are there things you like to do? What enjoyment do you get from doing them? Are there things you hate or refuse to do? What are they? Why do you dislike them?

____

____

____

Preview the Reading

Read the introduction, the title, and the first two paragraphs. Then think for a moment about the title and what it refers to. Look at the illustrations to learn more of what the essay may be about.

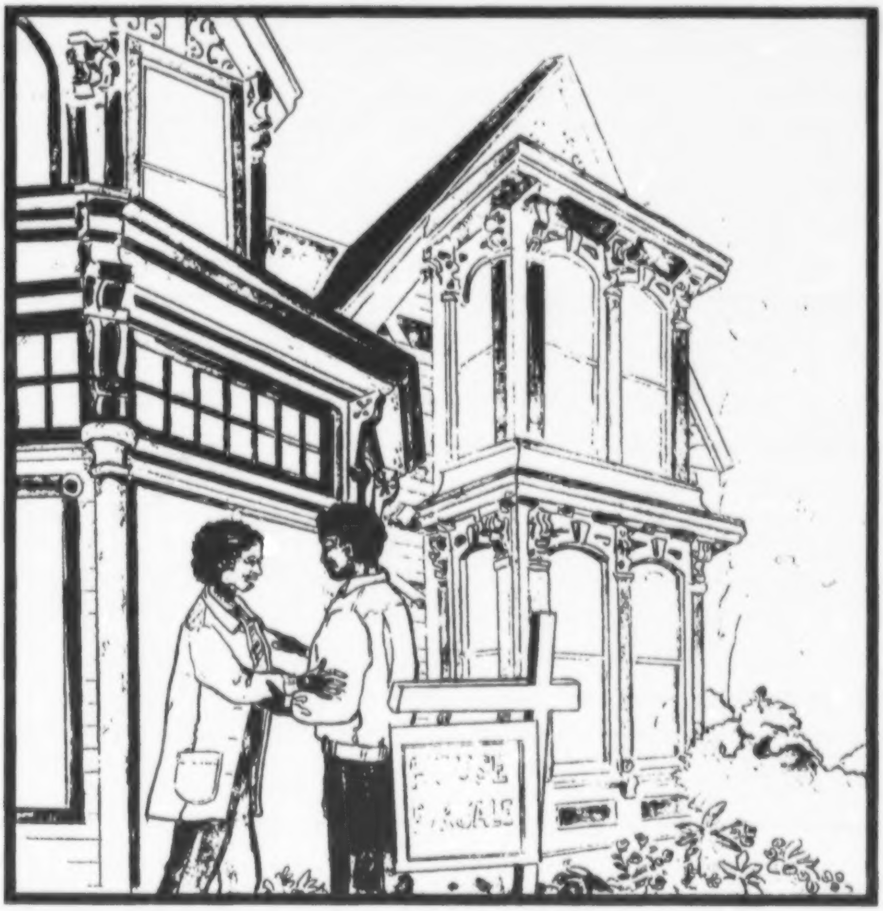
Set Your Strategy: Empathize

When you empathize, you identify with someone else's thoughts and feelings. Empathy leads you to a deeper understanding of the people you are reading about. As you read this essay, try to empathize with the author. Try to feel what she feels toward her mother and grandmother and the lessons they taught her. When you finish reading, you will have a chance to identify some of her thoughts and feelings.

In this personal essay, the author writes of the pleasure and pride she finds in simple household tasks—one task in particular—and how such feelings have been passed from generation to generation.

Letting In Light

Patricia Raybon



The windows were a gift or maybe a bribe—or maybe a bonus—for falling in love with such a dotty old house. The place was a wreck. A showoff, too. So it tried real hard to be more. But it lacked so much—good heat, stable floors, solid walls, enough space. A low interest rate.

But it had windows. More glass and bays and bows than people on a budget had a right to expect. And in unlikely places—like the window inside a bedroom closet, its only view a strawberry patch planted by the children next door.

BEST COPY AVAILABLE

None of it made sense. So we bought the place. We saved up and put some money down, then toasted the original builder—no doubt some brave and gentle carpenter, blessed with a flair for the grand gesture. A romantic with a T-square.[1]

We were young then and struggling. Also, we are black. We looked with irony and awe at the task now before us. But we did not faint.

The time had come to wash windows.

Yes, I do windows. Like an amateur and a dabbler, perhaps, but the old-fashioned way—one pane at a time. It is the best way to pay back something so plain for its clear and silent gifts—the light of day, the glow of moon, hard rain, soft snow, dawn's early light.

The Romans called them *specularia.* They glazed their windows with translucent marble and shells. And thus the ancients let some light into their world.

In my own family, my maternal grandmother washed windows—and floors and laundry and dishes and a lot of other things that needed cleaning—while doing day work for a rich, stylish redhead in her Southern hometown.

To feed her five children and keep them clothed and happy, to help them walk proudly and go to church and sing hymns and have some change in their pockets—and to warm and furnish the house her dead husband had built and added onto with his own hands—my grandmother went to work.

She and her third daughter, my mother, put on maids' uniforms and cooked and sewed and served a family that employed my grandmother until she was nearly 80. She called them Mister and Missus—yes, ma'am and yes, sir—although she was by many years their elder. They called her Laura. Her surname[2] never crossed their lips.

But her daughter, my mother, took her earnings from the cooking and serving and window washing and clothes ironing and went to college, forging a life with a young husband—my father—that granted me, their daughter, a lifetime of relative comfort.

I owe these women everything.

They taught me hope and kindness and how to say thank you.

They taught me how to brew tea and pour it. They taught me how to iron creases and whiten linen and cut hair ribbon on the bias so it doesn't unravel. They taught me to carve fowl, make butter molds and cook a good cream sauce. They taught me "women's work"—secrets of home, they said, that now are looked on mostly with disdain[3]: how to sweep, dust, polish and wax. How to mow, prune, scrub, scour and purify.

They taught me how to wash windows.

Not many women do anymore, of course. There's no time. Life has us all on the run. It's easier to call a "window man," quicker to pay and, in the bargain, forget about the secret that my mother and her mother learned many years before they finally taught me.

---

[1] **T-square:** a measuring tool shaped like a capital T used by carpenters to create square corners and draw parallel lines

[2] **surname:** the last or family name of a person

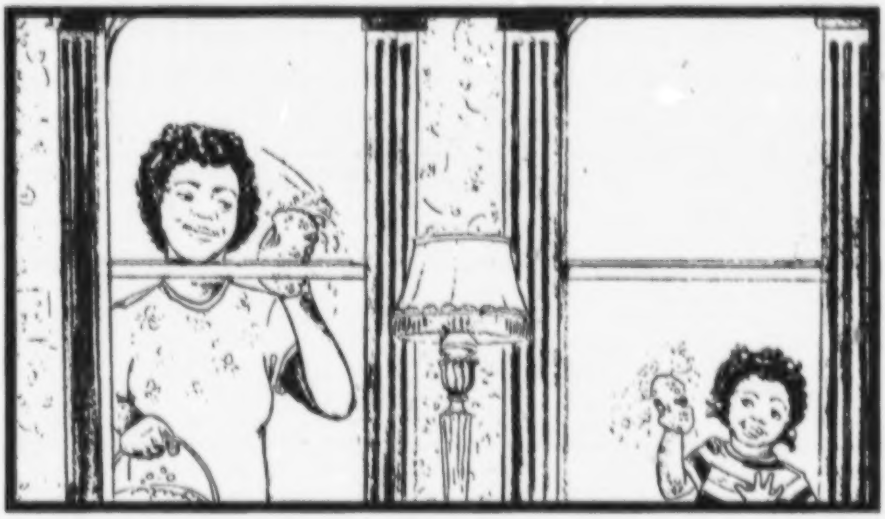
[3] **disdain** (dis/DAYN) scorn; contempt

Washing windows clears the cobwebs from the corners. It's plain people's therapy, good for troubles and muddles and other consternations.[4] It's real work. I venture—honest work—and it's a sound thing to pass on. Mother to daughter. Daughter to child. Woman to woman.

This is heresy,[5] of course. Teaching a girl to wash windows is now an act of bravery—or else defiance. If she's black, it's an act of denial, a gesture that dares history and heritage to make something of it.

But when my youngest was 5 or 6, I tempted fate and ancestry and I handed her a wooden bucket. Together we would wash the outdoor panes. The moment sits in my mind:

She works a low row. I work the top. Silently we toil, soaping and polishing, each at her own pace—the only sounds the squeak of glass, some noisy birds, our own breathing.



Then, quietly at first, this little girl begins to hum. It's a nonsense melody, created for the moment. Soft at first, soon it gets louder. And louder. Then a recognizable tune emerges. Then she is really singing. With every swish of the towel, she croons louder and higher in her little-girl voice with her little-girl song. "This little light of mine—I'm gonna let it shine! Oh, this little light of mine—I'm gonna let it shine!" So, of course, I join in. And the two of us serenade the glass and the sparrows and mostly each other. And too soon our work is done.

"That was fun," she says. She is innocent, of course, and does this work by choice, not by necessity. But she's not too young to look at truth and

---

[4] **consternations** (kon/stir/NAY/shunz) extreme worries; dismay

[5] **heresy** (HEHR/uh/see): an opinion or belief that disagrees with what is commonly accepted

BEST COPY AVAILABLE

understand it. And her heart, if not her arm, is resolute and strong.

Those years have passed. And other houses and newer windows—and other "women's jobs"—have moved through my life. I have chopped and puréed and polished and glazed. Bleached and folded and stirred. I have sung lullabies.

I have also marched and fought and prayed and taught and testified. Women's work covers many bases.

But the tradition of one simple chore remains. I do it without apology.

Last week, I dipped the sponge into the pail and began the gentle bath—easing off the trace of wintry snows, of dust storms and dead, brown leaves, of too much sticky tape used to steady paper pumpkins and Christmas lights and crepe-paper bows from holidays now past. While I worked, the little girl—now 12—found her way to the bucket, proving that her will and her voice are still up to the task, but mostly, I believe, to have some fun.

We are out of step, the two of us. She may not even know it. But we can carry a tune. The work is never done. The song is two-part harmony.

▶ Revisit Your Strategy: Empathize

1. Think about the situation described in the excerpt below. Check one or more words below that describe what you think the author was feeling at the time.

> ▶ None of it made sense. So we bought the place. We saved up and put some money down, then toasted the original builder—no doubt some brave and gentle carpenter, blessed with a flair for the grand gesture. A romantic with a T-square.
>
> We were young then and struggling. Also, we are black. We looked with irony and awe at the task now before us. But we did not faint.

How did the author feel when they decided to buy the house?

____ challenged ____ distressed ____ foolish ____ determined ____ excited

2. Think about the situation described in the excerpt below. Choose one or more words from each row that describe what you think the daughter and mother were feeling at the time.

> ▶ Silently we toil, soaping and polishing, each at her own pace. . . . Then, quietly at first, this little girl begins to hum. It's a nonsense melody, created for the moment. Soft at first, soon it gets louder. And louder. Then a recognizable tune emerges. Then she is really singing.

a. How did the little girl feel as she washed windows?

____ engrossed ____ sore ____ joyful ____ silly ____ tired

b. How did the author feel as she heard her little girl?

____ bored ____ irritated ____ pleased ____ glad ____ proud

After You Read

A. Comprehension Check

1. One reason the author fell in love with her old house was its
(1) strawberry patch next door
(2) solid walls and plenty of space
(3) many windows
(4) low interest rate

2. The author enjoys washing windows because it gives her all the following *except*
(1) time to think
(2) light coming into her home
(3) extra money
(4) pride in work

3. The author knew her 6-year-old daughter enjoyed washing windows when the daughter
(1) told her mother so
(2) asked to learn how to wash windows
(3) began to wash windows without being asked
(4) hummed and sang as she washed windows

4. Which word best describes the author's tone when she says, "It is the best way to pay back something so plain for its clear and silent gifts"?
(1) confused
(2) grateful
(3) disinterested
(4) sarcastic

5. Unlike her mother's and grandmother's, the author's "women's work" included
(1) marching and testifying
(2) cleaning and cooking
(3) washing windows
(4) doing laundry

6. In the sentence "They glazed their windows with *translucent* marble and shells," *translucent* means
(1) unbreakable
(2) very thin
(3) polished
(4) almost transparent

B. Read between the Lines

Check each statement that you think the author would agree with. Look back at the essay for evidence to support your choices.

____ **1.** Teaching a girl housework is unpopular because people think it is too traditional.
____ **2.** Sometimes being out of step with the times is all right.
____ **3.** Men should not have to do housework.
____ **4.** It is embarrassing to have a mother who worked as a maid.
____ **5.** It is pleasing to have a daughter who likes washing windows.
____ **6.** Buying the "dotty old house" was a mistake.
____ **7.** It is satisfying to apply the skills learned from your mother.

C. Think beyond the Reading

Think about this essay, and discuss it with a partner. Answer the questions in writing on separate paper if you wish.

1. How does the author's attitude affect the way she washes windows? How can attitude help when you are doing something you may not want to do?
2. Read what you wrote about your attitude toward housework on page 90. How did it compare with the author's? Has reading the essay changed your attitude at all?

Think About It: Make Inferences

When you answered the questions in Read between the Lines on page 95, you were making **inferences.** To make inferences, you combine clues from the reading selection with your own knowledge and experience to figure out things that the author did not actually state.

A. Look at Making Inferences

Reread the following excerpt from the essay. Look for clues about the author and her husband and about the house.

> ▶ The windows were a gift or maybe a bribe—or maybe a bonus—for falling in love with such a dotty old house. The place was a wreck. A showoff, too. So it tried real hard to be more. But it lacked so much—good heat, stable floors, solid walls, enough space. A low interest rate.
>
> But it had windows. More glass and bays and bows than people on a budget had a right to expect. And in unlikely places—like the window inside a bedroom closet, its only view a strawberry patch planted by the children next door.

Can you infer that the author and her husband at times make decisions based on emotion rather than logic? Yes, because the house was "dotty" and a "wreck," but they fell "in love" with it and bought it anyway. Can you infer that the house was overpriced? No, because you know only that it lacked a low interest rate. The asking price of the house still could have been fair.

Now check each statement below that you can infer.

____ The house attracted attention in the neighborhood.

____ The author and her husband did not care about the cost of the house.

If you checked the first statement, you are correct. The author calls the house a "showoff," implying that it called attention to itself. However, you cannot infer the second statement. In fact, you can infer that the cost did concern them because she comments on the interest rate, and she says they were "people on a budget."

Tip Make sure you have enough evidence to make an inference. Don't read too much between the lines.

B. Practice

Read the following excerpt and the statements below it. Write *Yes* next to each statement that can be inferred from the excerpt. Write *No* if the statement cannot be inferred. Then explain your answer.

▶ In my own family, my maternal grandmother washed windows—and floors and laundry and dishes and a lot of other things that needed cleaning—while doing day work for a rich, stylish redhead in her Southern hometown.

To feed her five children and keep them clothed and happy, to help them walk proudly and go to church and sing hymns and have some change in their pockets —and to warm and furnish the house her dead husband had built and added onto with his own hands—my grandmother went to work.

She and her third daughter, my mother, put on maids' uniforms and cooked and sewed and served a family that employed my grandmother until she was nearly 80. She called them Mister and Missus—yes, ma'am and yes, sir—although she was by many years their elder. They called her Laura. Her surname never crossed their lips.

Can you infer that

____ **1.** the grandmother was not rich and stylish?

____ **2.** the grandmother got no help with the housework in her own home?

____ **3.** the grandmother became a widow early in life?

____ **4.** the author is proud of her grandmother's accomplishments?

____ **5.** the author's mother was forced by the grandmother to work as a maid?

____ **6.** religion was important to the grandmother?

____ **7.** the author feels that the grandmother's employers did not give her the respect she deserved?

▶ **Talk About It**

In this lesson, you have read about a mother handing down to her daughter values and skills that she learned from her own mother and grandmother. What are the most important things a parent can teach a child? What did you learn from your parents? What would you like to pass along to a child? Discuss these questions with your classmates.

Write About It: Write a Personal Essay

"Letting In Light" is filled with the author's thoughts and feelings. Now you will have a chance to write a personal essay in which you share your thoughts and feelings. First, study the sample.

Study the Sample

Read the steps below to see what the writer considered as he developed his essay.

Step 1: **Picking a Topic.** The writer chose to write about a place with a very special meaning for him—the home and property that have been in his family for generations.

Step 2: **Developing and Organizing Your Ideas.** To plan his essay, the writer made a chart of details he wanted to include, his thoughts, and his feelings.

Details	Thoughts	Feelings
• wide bend of shallow river • arc of land formed by bend • meadow with wildflowers		• peaceful
• old house: sagging front porch, hanging shutters, broken windows	• Some call it dilapidated, but I don't.	• dear to me
• great-grandfather, grandfather, and father born there • spent childhood and summers there	• family roots there	• feel connected to past • hold it dear
• inherited the land and house	• decided to fix place up and live there • knew it would take a long time	• willing to work hard
• told Millie of plans to fix up		• afraid she might think I was crazy
• proposed there and she accepted		• feel I have a future there • happiness

Now read the writer's essay on the next page. Then it will be your turn.

BEST COPY AVAILABLE

A Once and Future Home

There is a wide bend in a shallow river nearly 50 miles from the town where I live. Embraced within the arc of the river's path is a small, peaceful meadow filled with wildflowers. An old house—some would call it dilapidated—stands among them. Its front porch sags badly, its shutters dangle crazily, its windows long ago were broken. But it is one of the dearest spots on earth to me. It is the house where my father and my grandfather and his father all were born. When I was a kid, I'd spend summers there. Even when I'd grown older, I'd visit Grandpa every Christmas. And when my father died, I inherited the house and all the land from the road down to the river.

So I have roots in that patch of ground. But that is only half the story. I have a future there as well. It was on the bank of the river that I stood one evening last year with the woman I loved. I told her of my ambitious plans to fix up the old place and live out in the country, in that meadow, in that house. It would take a number of years and a lot of hard work—if all went well. Then, hoping she wouldn't think I was too crazy, I proposed. Would she marry me once I'd fixed it up? Could she wait? Would she want to leave her life in town and start a new life way out here with me? Millie looked at me and said, "I want two things, Daniel. I want to be your wife, and I want to work harder than I've ever worked before to help you make this home our home."

Next year, we'll be moving into that home.

Your Turn

A. Prewriting

Step 1: Choose one of the topics below, or use the list to help you think of another.

- the most important thing you learned from someone older
- a person, event, or place in your past that has special meaning for you
- your feelings on returning to your childhood home or hometown
- the one thing you would change in your past and why

Step 2: List and organize details, thoughts, and feelings. If you like, use a chart to help.

B. Writing

Now write an essay about your tie to the past and the thoughts and feelings it gives you.

Tip Look at the ideas you developed during prewriting to see how they are related. Group related ideas together into paragraphs when you write.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

BEST COPY AVAILABLE

Lesson 9

LEARNING GOALS

Strategy: Visualize
Reading: Read a story
Skill: Understand point of view
Writing: Write a narrative essay

Before You Read

The selection in this lesson is from a longer story about workers in an auto assembly plant. Most assembly lines have these features:

- Workstations are arranged in a certain order.
- A unit to be assembled moves from station to station.
- The unit moves at a certain set speed.
- Each worker performs one task in assembling the unit.
- When a unit reaches the end of the line, it is a finished product.
- Unskilled workers can learn their jobs fairly quickly.

How do you think it feels to work on such an assembly line day after day?

Do you think teamwork among workers is necessary on an assembly line? Why or why not?

The story in this lesson was published in 1957, so some things about factory work have changed. Today, robots and computers do some of the work of putting together an automobile. But people are still needed to make sure the parts and the finished product meet quality standards.

Preview the Reading

Read the introduction and look at the illustrations. Think for a moment about the title of this story. Who do you think Joe is, and why is he a "vanishing American"? Look for the answers to those questions as you read.

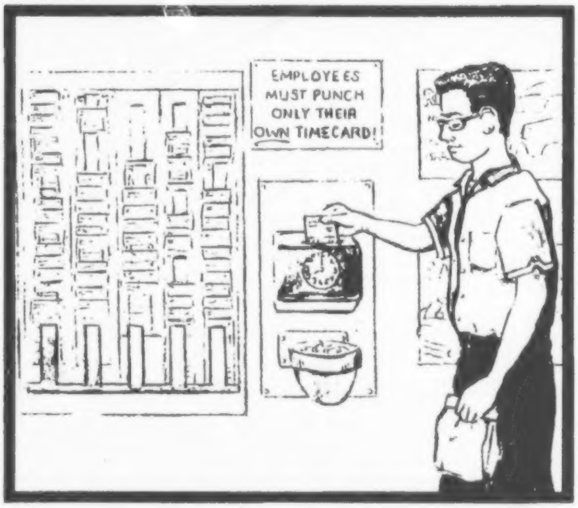
Set Your Strategy: Visualize

Remember that it helps to visualize what you are reading about. When you visualize, you build mental images based on the details you read. You see in your mind the images the author is creating. As you read "Joe, the Vanishing American," try to visualize the assembly line where the men work. Picture what the men look like and how they act. When you finish reading, you will have a chance to describe what you visualized.

In this story, author Harvey Swados offers an inside look at the daily routine on an automobile assembly line in the 1950s. Through the eyes of Walter, a young man new to the line, you see the ways each of the other workers has come to terms with the job he must do day in and day out. You also come to see the lessons Walter is learning about life as a working man and about himself.

Joe, the Vanishing American

Harvey Swados


EMPLOYEES MUST PUNCH ONLY THEIR OWN TIMECARD!

If Walter had not been so desperately anxious to go away to college he might never have been able to stick it out those first few weeks at the factory. His father, once district sales manager for a bankrupt sewing-machine concern, had come down in the world and was now a continually uneasy clerk in the branch office of a usury[1] outfit called the Friendly Finance Corporation; his mother, who had borne Walter late in life, clung jealously to the fading prestige[2] conferred on her by her many beneficences[3] on behalf of the Ladies' Guild.

Walter had never done anything harder than shovel the neighbors' snowy driveways and sell magazines to reluctant relatives. But the night of his graduation from high school his father grunted in a choked voice that there was no money to send him to college. Walter swore to himself that he would get a college education if he had to rob a bank. At the commencement exercise a classmate had told him that you could get a job at the new auto assembly plant if you said on your application that you had worked as a garage mechanic. While his parents rocked creakily, proud but miserable, on the porch glider, Walter mounted the narrow steps to his little room and sat down at his desk. If he could work steadily at the plant for a year he ought to be able to save several thousand dollars even after contributing his share of the household expenses. Without saying a word to his parents, he went to the plant the following morning and filled out an application blank. Three days later he received a telegram asking him to report for work at 6:30 A.M.

. . .

His surroundings meant nothing to Walter, who had not expected that the factory would look like an art gallery; but the work, and the conditions under which he had to do it, were a nightmare of endless horror from which Walter sometimes thought, stumbling wearily out of the plant after ten hours of unremitting anguish, he would one day awaken with a scream. It was not simply that

---

1. **usury** (YOO/zhu/ree): the business practice of lending money at an extremely high interest rate
2. **prestige** (pre/STEEZH): high standing and respect
3. **beneficences** (beh/NEH/fi/sen/ses): acts of charity

the idea of working on an endless succession of auto bodies as they came slowly but ineluctably[4] rolling down the assembly line like so many faceless steel robots was both monotonous and stupefying, or that the heavy work of finding bumps and dents in them, knocking them out and filing them down, was in itself too exhausting.

No, it was the strain of having to work both fast and accurately, with the foreman standing over him and glaring through his thick-lensed glasses, that made Walter dread the beginning of each day. Under the best of conditions, he figured, he had three and a half minutes to complete his metal-finishing work from the time he started a job on his line to the time it reached the platform and was swung off on hooks toward the bonderizing[5] booth. If he began at the very beginning, as soon as the inspector had indicated bad spots with a stump of chalk, circling hollows and x-ing high spots, he could finish before the job reached the final inspector at the far end of the line—unless the dents were too deep or too numerous, in which case he was still madly pounding and filing, squatting and straining with the sweat running down his temples and his cheekbones while the solder-flower worked next to him in a tangle of rubber hose, melting lead and a blazing gun with a flame so hot that it scorched dry the running sweat on his face, and the final inspector stood over him, imperturbably chalking newly discovered hollows and pimples in the infuriating metal. Then he would straighten up from his hopeless effort and with a despairing glance at the impassive pickup man, who had to finish what he had left undone, he would hurry back down the line, praying to dear God that the next car—he did every third one—would be in fairly decent condition.

Worst of all were the times when he would hear a piercing whistle and would look up from the damnable dent at which he had been rapping blindly with the point of his file to see Buster the foreman all the way past the platform, waving angrily with his cigar. Hurrying from his unfinished work to his punishment, Walter would try to steel himself against what he knew was coming, but it was no use.

"You call yourself a metal man?" Buster would ask, stuffing the cigar between his teeth with an angry snap. "You want to get metal-finisher's pay and you let a job like that go through?" His eyes glinting with rage behind his thick spectacles, Buster would gesticulate[6] at one of Walter's cars, freshly speckled with chalk marks as it swung in the air. "Get going on it!"

And Walter would hurl himself at the job, dashing the sweat from his brow with the back of his gloved hand and filing away in a clumsy fury.

By the time he had somehow or other repaired what he had left undone, he would find on hastening back to the line that he was far behind once again in his regular work, so far behind that it might take him the better part of an hour to gradually work his way back on the line to where he really belonged, safe for the moment from shouted complaints.

Inevitably the men around him had suggestions as to how Walter might better his condition. Of the two other metal-finishers who worked on the line with him, one was a dour, fattish man, a leader in the opposition of the local union and disgusted because it did nothing to provide security for probationary[7] employees like Walter.

"I'll tell you something else. There's countries where a bright young hard-working fellow like you, that wants to go to college, doesn't have to waste the best years of his life in factory work just to save the money for college fees. He gets sent right through school and the government foots the bills. All he has to do is show that he's got the stuff and his future is secure."

---

[4] **ineluctably** (i/ni/LUK/tah/blee): in a way that cannot be avoided or escaped; inevitably

[5] **bonderizing:** coating steel with a special solution

[6] **gesticulate** (je/STI/kyuh/late): make gestures, or arm movements

[7] **probationary** (pro/BAY/shuh/ne/ree): concerning a time in which a person is watched and evaluated

Walter allowed that this sounded fine, although "having the stuff" sounded uncomfortably like his father's eulogies[8] of life in America, but he could not see what practical good it did him here and now—unless he was supposed to get satisfaction from the bitterness of knowing that in mysterious other countries his opposite numbers were better off than he.

The third metal-finisher, a lean efficient sardonic[9] man, had been listening silently to this talk of free college careers. He put his wiry hand inside his open-necked khaki shirt, scratched the coarse curling hair below his throat, and laughed aloud.

"What's the matter?" asked his fattish colleague suspiciously.

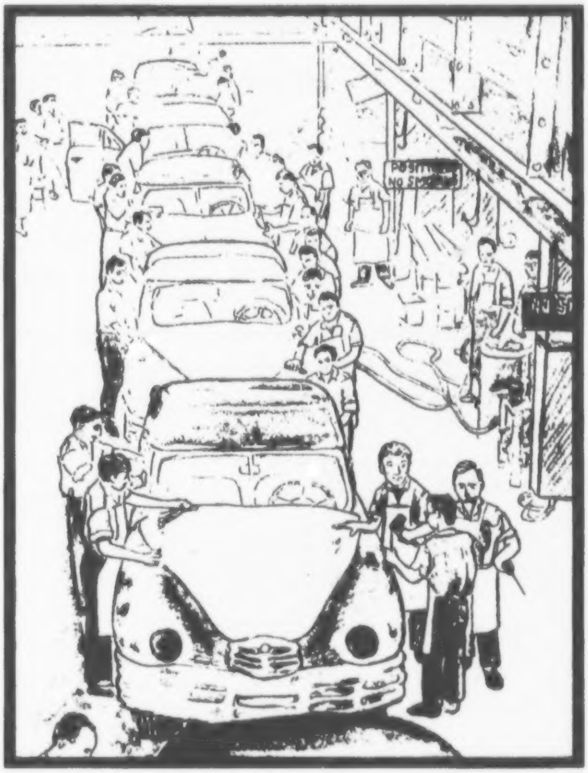
"You think your propaganda's going to change this boy's ideas about the other side of the world when everything here tells him he's got it so good?" He tapped the fat man on the shoulder with the butt end of his file as patronizingly as if he were patting him on the head. "Even if he has to suffer for his education in a way that shouldn't be necessary, he's free. He can blunder around and maybe even learn something that isn't listed in the college catalogues. Those poor kids you want him to envy, they may be getting their college for nothing, but they're paying a higher price for it than this fellow ever will. And the sad part is that most of them probably don't even know what the price is." And he turned back to his work without giving the fat man a chance to reply.

Fortunately for the three of them, the fat metal-finisher was transferred. He was only replaced, however, by an intense worker with two vertical wrinkles between his brows, who watched Walter's ineffectual work with growing impatience. At last he could stand it no more.

"In this game, kid, the knack of it is in the speed. The speed," he said fiercely, "and the way you concentrate on the job. If you're going to fumble around and just bitch about your mistakes, you'll be a long time getting straightened out." He greeted his own badly dented job, rolling toward them, with a smile of genuine pleasure. "Size it up quick, pick out the worst dents, and get going on them right away. Leave the high spots for last—the pickup men don't mind doing them."

The third man, the grey-haired cynic[10] whom everyone liked but no one seemed to know, had been listening quietly, with a strange, mild grin on his long and youthful face. He put a stick of chewing gum in his mouth, ruminated for a moment, and said: "What you really want is for him to enjoy his work, Orrin. Might be more practical if you'd get down and actually show him how to do it. Here, hold on a minute, Walter."

Walter had been squatting on his haunches before the wheel-housing of his job, blindly



---

[8] **eulogies** (YOO/luh/jeez): speeches of high praise

[9] **sardonic** (sar/DON/ik): mocking in a scornful way

[10] **cynic** (SIH/nik): a person who believes all people basically care only about themselves

pounding with a hammer at his hidden screwdriver, trying hopelessly to punch a hole underneath so that with the screwdriver he could dig out a deep dent as the others did, trying so hopelessly that as he smashed the hammer against his left hand, missing the butt end of the screwdriver, he had to squeeze his eyes to keep the tears from starting forth.

"Give me that screwdriver."

Handing up the tool to the laconic[11] man, Walter noticed for the first time that he bore an unusual tattoo, faded like an old flag, on his right forearm: an American eagle, claws gripping his wrist, beak opened triumphantly at the elbow—you could almost hear it screaming. Without a word the man took the screwdriver and swiftly pressed it to a grinding wheel, fashioning a beveled point.

"Try it now."

Walter stuck the screwdriver under the car, rapped at it smartly several times—*bang!* it was through and resting against the outer skin of the car, just at the very dent. Gratefully, he turned to the grey-haired man, but he was gone, like a mirage.

There was something miragelike about him, anyway. He drove to and from work alone, he never engaged in small talk, he never hung around with a group at lunch hour or before work, he kept a paper book in the hip pocket of his khaki trousers, and always when he was not concentrating on his own work, when he was watching Walter or listening to the others handing him advice, he had that mocking irreligious smile on his long narrow youthful face. What was more, his cold blue eye seemed always to be on Walter, sizing him up, watching not so much his work, as everyone else did, but his temperament and his personality. It made him uncomfortable.

Gradually Walter began to sort out the other men around him, the ones who had more common reality in their talk and their tastes. Most companionable of them all was Kevin, the former rural school teacher, now an immigrant hook-man. His accent was so delightful, his turns of speech so happy, that Walter engaged the towering redhead in conversation at every opportunity.

"Hey, Kevin," he shouted at him one day, "how old were those kids you taught in County Kerry?"

"Ah, Walter," Kevin sighed, showing his long white teeth as he spoke, "they weren't *all* such children. If you were to see some of the older girls—quite well developed, they were. Oh, how shameful if they had known what was passing through their schoolmaster's mind!"

Kevin laughed at the memory, Walter at the picture the big fellow conjured up of countryside lust; he turned around and there was the grey-haired metal-finisher, smiling too, but so coldly you would have thought him a scientist observing a successful experiment. It was chilling, and yet not wholly unpleasant. In a way that he could not define, Walter felt that he was being judged and approved.

This third man, reserved and anonymous as ever, continued to observe him as Walter chatted not only with Kevin and the second metal-finisher, but with all of the other men on their line. Conversation was necessarily shouted and fragmentary, but Walter was astonished at how intimacies could be revealed in the course of a few phrases:

"A man's a fool to get married."

"Grab the overtime while you can. In the auto industry you never know when you'll be laid off."

"Happiest time of my life was when I was in the army."

"Only reason I'm here is because I was too stupid to learn a trade."

"I came here out of curiosity, but my curiosity's all used up."

"My wife says if I quit I'll have a better chance to line up a construction job."

"Walter, don't turn out like those college men who can tell you how to do everything but can't do a damn thing themselves."

---

[11] **laconic** (lah/CON/ik): using few words

. . .

One day the younger inspector at the beginning of the line, blowing genial clouds of illegal pipe smoke, gave Walter some frank and cynical advice.

"Been listening to the bosses talking about you, buddy." He took the pipe from his mouth and formed a fat smoke ring. "Want to know what's wrong with what you're doing?"

"I guess so," said Walter dully.

"You try too hard. You're trying to do a good job—that's the worst thing you can do."

Walter stared in bewilderment at the inspector. "But why?"

"They're interested in pulling production. If you're going to be running up and down the line all day trying to make every job perfect, you're just going to get in people's way. What the bosses will do is, they'll look for an excuse to fire you before your probationary period is up, or else they'll stick you in a routine lower-paying job."

"Then . . ."

"I've been here ten years. Believe me," he drew on his pipe once again and smiled disarmingly,[12] "they're not interested in making good cars, they're interested in making cars. You know what production means? Volume. And you know what they hired you for? To camouflage, not to get rid of every flaw. Hide them so they don't show up after the car's been through paint, so the customer doesn't see them at the dealer's, and you'll get along great."

"Camouflage them how?"

"With your sandpaper. With the grinding wheel. If you hit them up and down and then across, final inspection will never know what's underneath. Make it look good, and confusing. Be a camouflage artist and the bosses'll very seldom bother you."

Walter could not help laughing. "Listen, how could you stand it here for ten years? Every day I think maybe I ought to get out and look for something else."

"For six years," the inspector said pleasantly, "I was like you. This was going to be just temporary until I found something with a real future. It took me six years to realize that I was going to be spending the rest of my life here—it's like breaking in a wild horse, only with a human being it takes longer. I got married, had three kids, now I'm building a home near the plant. So I make the best of it, I take it easy, and I have as much fun as I can, and I hate to see a guy like you breaking his back all for nothing."

Bending over his work, Walter raised his file and heard the inspector's final shot, lightly enough intended but bearing its own weight of bitterness and resignation: "You'd be surprised how many fellows I've heard talking just like you, couldn't stand the work, going to quit any day, and now they're five- and ten-year men, starting to think about retirement benefits."

Walter could not clarify in his own mind what it was about the inspector's attitude that increased his desperation, not until his silent partner eased up to him from nowhere and said quietly, "Kind of terrified you, didn't he?"

"Not exactly terrified."

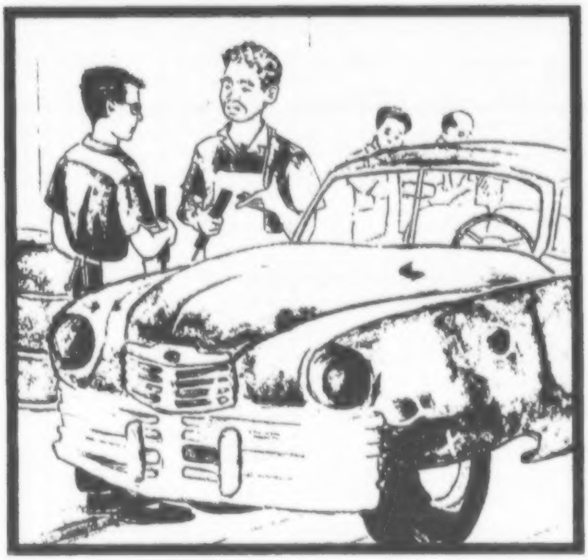
"Just the same, it's no fun to be doing time and to be told that your sentence just might turn out to be indefinite. Then if you've got a good imagination you can see yourself gradually getting used to it, even getting to like the routine, so that one day follows another and the first thing you know the wrinkles are there and the kids are grown up and you don't know where it's all gone to, your life."

Walter felt himself shuddering. Was it from the blower overhead that he felt his hot sweat turning cold and drying on his face? He said, "I suppose you have to be cynical if you're going to stay here."

"Day after day your life becomes a joke without any point, a trick that you play on yourself from punching in to punching out."

---

[12] **disarmingly** (dih/SAR/ming/lee): in a way that wins trust



"But that's only if you're an imaginative or sensitive person."

For the first time, the man's angular face hardened. "Don't you think somebody like that inspector had his ambitions? Don't you think he still has his man's pride? Did you ever figure the cost of the job in terms of what it does to the personality of a clever intelligent fellow like him? He says if you're going to be trapped you might as well make the best of it, and by his lights he may be right. Anyway don't be too quick to blame him—he probably never had the opportunity to save money and go off to college."

No one had ever, not ever in eighteen years, talked to Walter in such a way. He would never again be able to look at a man like the inspector without compassion. Even at home in the evening with his father, whom he could no longer talk to about anything but baseball or the weather (although they both tried clumsily to broach other more serious topics), Walter found that he was viewing this desolate man not just as his father but as a man who had his own miseries; and this, he knew, was a part of growing up that could not have come about as it had without the influence of his strange friend in the factory.

Revisit Your Strategy: Visualize

As you read the story, were you able to visualize the auto assembly line and the men who worked there? Write some details that you visualized.

____

____

____

____

BEST COPY AVAILABLE

After You Read

A. Comprehension Check

1. Before Walter worked at the auto assembly plant, he was a
(1) garage mechanic
(2) college student
(3) finance officer
(4) high school student

2. Walter started working at the auto plant in order to
(1) shock his parents
(2) learn a trade
(3) save money for college
(4) earn a living

3. Walter's job was to
(1) identify faults in car bodies
(2) knock out and file bumps and dents
(3) solder metal
(4) pick up what others had left undone

4. According to the young inspector, Walter's mistake was
(1) trying to do a good job
(2) wasting time talking
(3) hiding flaws in his work
(4) taking too many breaks

5. The inspector's comments bothered Walter because
(1) he didn't think the inspector should talk that way
(2) he was afraid he might lose his job
(3) he was afraid he would end up the same way
(4) he thought the inspector was lying

6. In the sentence "the final inspector stood over him, *imperturbably* chalking newly discovered hollows," *imperturbably* means
(1) impatiently
(2) calmly
(3) quickly
(4) impressively

B. Read between the Lines

Answer the following questions. Find evidence in the story to support your responses.

1. Later in the story, Walter's grey-haired "silent partner" tells Walter to call him "Joe, the vanishing American." Why do you think he says that?

2. Reread the last paragraph. What lesson did Walter learn from his "strange friend"?

C. Think beyond the Reading

Think about this story, and discuss it with a partner. Answer the questions in writing on separate paper if you wish.

1. What might have happened to the young inspector with the pipe if he had been forced out of his factory job early on?

2. Think about robots and computers taking over assembly-line jobs. What must have happened to many workers when such automation took place?

Think About It: Understand Point of View

"Joe, the Vanishing American" is told by a narrator from a certain **point of view.** The point of view is the relationship of the narrator to the story. It determines what the narrator tells you—what you as a reader learn, how you learn it, and who you learn it from.

A. Look at Point of View

When you read fiction, you will understand it better if you can identify the point of view the author has chosen to use. There are three main types of point of view: **first person, limited,** and **omniscient.** Most fiction is told using one of these three types.

- **First person point of view.** The narrator is one of the characters in the story. You read only what that character sees, hears, feels, and thinks. For example:

  > I walked into the plant, not knowing what to expect. My first thought was, "Is this where I will be spending the next year of my life?" Several workers glanced up at me. One looked at me scornfully. Another seemed to have the worries of the world on his face.

- **Limited point of view.** The narrator is not a character but tells what only one character sees, hears, feels, and thinks. You see the other characters through that main character's eyes. For example:

  > The young man walked into the plant, not knowing what to expect. His first thought was, "Is this where I will be spending the next year of my life?" Several workers glanced up at him. One looked at him scornfully. Another seemed to have the worries of the world on his face.

- **Omniscient point of view.** *Omniscient* means all-knowing. The omniscient narrator knows everything that all the characters see, hear, feel, and think. You as a reader do too. For example:

  > The young man walked into the plant, not knowing what to expect. His first thought was, "Is this where I will be spending the next year of my life?" Several workers glanced up at him. One thought, "This kid will never make it." "Oh no, another young one," a second worker mumbled to himself. "I hope he's not after my job."

From which point of view is "Joe, the Vanishing American" told?

____

If you chose the limited point of view, you were correct. The narrator tells you what Walter sees, hears, feels, and thinks. You see the other characters through Walter's eyes, hear only what he hears, and know only what he thinks.

Tip When you read a story with a limited point of view, you very often have to make inferences about other characters' thoughts and motives from what the main character sees and hears.

B. Practice

1a. On separate paper, rewrite the following excerpt from a first person point of view, as if Walter himself were the narrator.

> ▶ Walter could not clarify in his own mind what it was about the inspector's attitude that increased his desperation, not until his silent partner eased up to him from nowhere and said quietly, "Kind of terrified you, didn't he?"

b. Now rewrite the same excerpt as if the narrator's point of view was limited to that of the grey-haired man, the "silent partner." Call him Joe. You will have to imagine Joe's thoughts and feelings first.

2. If the story were told with an omniscient point of view, would the somewhat mysterious "silent partner" be as mysterious? Why or why not?

____

3a. You have learned how to empathize with people you read about. Which character in "Joe, the Vanishing American" was easiest for you to empathize with?

____

b. How did the story's point of view affect your ability to empathize?

____

____

▶ **Talk About It**

What do you think the rest of Walter's story will be? Will he remain at the auto assembly plant for the rest of his life? Find a job with a better future? Go on to college? Discuss what Walter's experience has taught him and how it may affect his plans for the future.

Write About It: Write a Narrative Essay

"Joe, the Vanishing American" is a story, or narrative. It tells of a series of events and experiences of a young man working in a factory. In this section, you will have a chance to write a narrative essay. You might write about an experience in your own life told from the first person point of view. Or you might write about an experience of someone you know told from a point of view limited to that person. First, study the sample.

Study the Sample

Read the steps below to see what the writer considered as he developed his narrative.

Step 1: **Picking a Topic.** The writer chose to write about a man's career decision. It is a true story about a family friend who taught the writer something about self-sacrifice.

Step 2: **Developing and Organizing Your Ideas.** The writer thought about the important events of the story and listed them in the order in which they happened:

1. Danny Meadows plays city baseball.
2. enlists and fights in World War II
3. comes home
4. gets married
5. gets job as steamfitter
6. plays baseball
7. is offered minor-league contract
8. turns it down to support family

Now read the writer's narrative essay on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Think about an experience that taught you a lesson about life. It might have happened to you, or it might have happened to someone else. Here are some suggestions:

- your relatives coming to this country
- the first days on your first job
- the birth of your child
- a trip you took
- a true story about someone you know
- a war experience

Step 2: List and then order the events. Note details that you want to include in your narrative.

One Man's Choice

When you hear about professional athletes demanding millions of dollars, throwing tantrums, and selling their autographs, you may shake your head like I do. You might also want to compare them with Danny Meadows, like I do.

Danny was a minor-league ballplayer in the early 1940s. Like a lot of young men during those war years, he put his life on hold to serve his country. He enlisted in the Marines and was sent to the Pacific to fight.

At the end of the war, Danny returned to Milwaukee, Wisconsin, his hometown. Like a lot of ex-GIs, he soon got married. He got a job as a steamfitter, but he continued to play ball part-time in a city league. Danny was a pretty good ballplayer—a solid catcher and a fair hitter. In fact, he was good enough to attract the attention of a big-league scout. The scout offered him a contract to play with the Chicago White Sox farm team in Texas.

Danny thought things over. He loved playing baseball, and he had once dreamed of being a big-league star. But Danny had also just learned that his wife, Joan, was expecting their first child. The minor-league contract was for $75 a month, and Danny knew that there was a good chance he would not make it in the major leagues. Besides, even if he did make it, major-league ballplayers didn't make much money back then. Many worked at regular jobs in the winter. Danny's job, on the other hand, offered him security and a steady income. He decided to give up his dream of being a major-league ballplayer to support his family as a steamfitter.

Perhaps the next time you hear of a million-dollar athlete who thinks only of himself, you will remember Danny Meadows—who did just the opposite. Danny is richer in many ways.

B. Writing

Decide the point of view you should use. Then write a narrative essay about your topic on separate paper.

Tip Notice how the writer has added details about the main events. Notice too that the writer tells the story from a point of view limited to the man he is writing about, but he has added an introduction and a conclusion that show his own point of view.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

▶ Writing Skills Mini-Lesson: Correcting Sentence Fragments

A **complete sentence** contains a subject and a verb and expresses a complete thought. It can stand alone.

A **sentence fragment** does not express a complete thought. It cannot stand alone. Fragments make it hard for readers to understand what a writer means because the thoughts are incomplete. Here are some common types of fragments and ways to fix them.

1. Fragment: Before TV was invented.

   As you learned in Unit 2, this fragment is a **dependent clause.** It has a subject *(TV)* and a verb *(was invented),* but it is not a complete thought. It does not make sense by itself. To make a complete sentence, you can attach this fragment to an independent clause. Remember to add a comma after the dependent clause if it comes first:

   Before TV was invented**, people amused themselves in different ways.**

   People amused themselves in different ways before TV was invented.

2. Fragment: Televisions and radios two hundred years ago.

   This fragment has **no verb.** It does not make sense without one. To fix it, you can make the fragment into a complete sentence. Add a verb and any other words needed to make a complete thought:

   Televisions and radios **did not exist** two hundred years ago.

   People did not have televisions and radios two hundred years ago.

3. Fragment: Invented in the 20th century.

   This fragment has **no subject.** Depending on the subject, *invented* **may not be a complete verb.** To fix this kind of fragment, add a subject and a helping verb if needed to make it complete. You may need to add some other words, too.

   Television and computers were invented in the 20th century.

   Many useful things have been invented in the 20th century.

   Scientists invented **many useful things** in the 20th century.

4. Fragment: Thomas Edison. One of our greatest inventors.

   These fragments have **related ideas,** but they are **incomplete.** To fix them, you can combine them by adding a verb and any other necessary words.

   Thomas Edison **was** one of our greatest inventors.

   Thomas Edison, one of our greatest inventors, **was responsible for many changes.**

Practice

A. On separate paper, add words to each fragment to make it a complete sentence.

Dependent clauses:

1. Before cars were invented.
2. Until Edison invented the electric light.
3. After the telephone was invented.
4. When television did not exist.

No verbs:

5. No cars, airplanes, or trains 200 years ago.
6. First the railroads, then cars.
7. Home entertainment on the radio before TV.
8. A TV in almost every home today.

No subject and/or incomplete verb:

9. Building highways all across the continent.
10. Bringing people closer together.
11. Instead of watching TV every night.
12. More time reading, telling stories, and visiting friends.

Incomplete related ideas:

13. The invention of the telephone. By Alexander Graham Bell.
14. So much business nowadays. Done by telephone.
15. Although some people still write letters. To relatives and friends.
16. Now e-mail in the computer age. Fax machines too.

B. On separate paper, copy these paragraphs, fixing all the fragments you find.

> The house with many windows was built during the Victorian Age. Named for Queen Victoria. Who ruled the United Kingdom for 63 years. From 1837 to 1901. During that time, inventions such as the internal combustion engine, the telephone, and the electric light. Paved the way for the advances of the 20th century.
>
> So many changes in the 20th century. Changes in transportation and communication. Jet planes and fast automobiles. Computers, compact disks, photocopiers, and e-mail. Changes in the way we live. Synthetic fabrics, plastics, instant cameras, frozen food, movies, and TV. Many changes in the field of health. New medicines cure old and new diseases. Insights into how diet affects our health. Eating better and living longer.
>
> What about the 21st century? What changes do you think we will see?

Unit 3 Review

Reading Review

Andrew A. "Andy" Rooney is a humorist and commentator who has shared his wit and wisdom on the TV show 60 Minutes *for many years.*

Where Are All the Plumbers?

Andrew A. Rooney

For the past few days I've spent most of the time in my woodworking shop making a complicated little oak stool for Emily.

I like the whole process of writing but when I get back there in my workshop, I notice that I'm quite contented. Yesterday I worked until 2:30 before I remembered I hadn't eaten lunch. It even has occurred to me that I could give up writing and spend the rest of my life making pieces of furniture that amuse me. Who knows? I might get good at it.

It's a mystery to me why more people don't derive their satisfactions from working with their hands. Somehow, a hundred or more years ago something strange happened in this country. Americans began to assume that all the people who did the good, hard work with their hands were not as smart as those who worked exclusively with their brains. The carpenters, the plumbers, the mechanics, the painters, the electricians and the farmers were put in a social category of their own below the one the bankers, the insurance salesmen, the doctors and the lawyers were in. The jobs that required people to work with their hands were generally lower-paying jobs and the people who took them had less education.

Another strange thing has happened in recent years. It's almost as though the working people who really know how to do something other than make money are striking back at the white-collar society. In all but the top executive jobs, the blue-collar workers are making as much as or more than the teachers, the accountants and the airline clerks.

The apprentice carpenters are making more than the young people starting out as bank clerks. Master craftsmen in any line are making $60,000 a year and many are making double that. In most large cities, automobile mechanics charge $45 an hour. A mechanic in Los Angeles or New York, working in the service department of an authorized car dealer, can make $60,000 a year. A sanitation worker in Chicago can make $35,000 a year. All this has happened, in part at least, because the fathers who were plumbers made enough money to send their children to college so they wouldn't have to be plumbers.

In England, a child's future is determined at an early age when he or she is assigned either to a school that features a classical education or one that emphasizes learning a trade. Even though we never have had the same kind of class system in America that they have in England, our lines are drawn, too. The people who work with their hands as well as their brains still aren't apt to belong to the local country club. The mechanic at the car dealer's may make more than the car salesman, but the salesman belongs to the club and the mechanic doesn't.

It's hard to account for why we're so short of people who do things well with their hands. You can only conclude that it's because of some mixed-up sense of values we have that makes us think it is more prestigious to sell houses as a real estate person than it is to build them as a carpenter.

To further confuse the matter, when anyone who works mostly with his brain, as I do, does something with his hands, as when I make a piece of furniture, friends are envious and effusive with praise. So, how come the people who do it professionally, and infinitely better than I, aren't in the country club?

If I've lost you in going the long way around to make my point, my point is that considering how satisfying it is to work with your hands and considering how remunerative those jobs have become, it is curious that more young people coming out of school aren't learning a trade instead of becoming salesmen.

Choose the best answer to each question.

1. The author makes furniture in his woodworking shop because
   (1) he needs new furniture
   (2) he does not make enough money writing
   (3) he gets satisfaction from working with his hands
   (4) he wants the praise of his friends

2. How are jobs that require working with your hands different today from similar jobs years ago?
   (1) They require more education now.
   (2) They are higher paying.
   (3) They are harder to find.
   (4) They are held in higher esteem.

3. We can infer that the author's friends praise him when he makes something with his hands because
   (1) they realize that working with your hands is difficult
   (2) his woodworking is very high quality
   (3) they want to make him feel good
   (4) they don't know how little skill it really takes

4. The author is puzzled that the most important factor in choosing a career today seems to be the
   (1) satisfaction the work gives
   (2) money the work earns
   (3) prestige the work has
   (4) product created by the work

200

Journalist Charles Kuralt interviewed pilot E. G. Whyte for a TV show. In the selection that follows, the words spoken by Kuralt provide background information for images on the TV screen. Dialogue from the interview begins with the speaker's name in capital letters. The italic text in brackets tells what was happening at specific times in the broadcast.

The Pilot *(Roanoke, Texas)*

Charles Kuralt

KURALT: At the age of eighty, Edna Gardner Whyte thinks back on all the men in her life. Almost every one of them was an obstacle. They stood in the way of what she really wanted to do, but she did it anyway. She became a famous flyer. Today, she has a hangar where most people have a garage—no thanks to men. Take the year 1926, for example.

EDNA GARDNER WHYTE: The first three instructors I had told me to quit—I was going to kill myself. I knew I wasn't going to kill myself. I knew that I could learn to fly. If a man could do it, I could do it. They didn't want to solo me. They would just keep riding with me, ride with me, and wouldn't solo me, and I knew I could do it. The day he got out of that airplane, I sang all the way around the airport and came in and made a beautiful landing. I was so glad to get rid of him.

KURALT: From that day to this, Edna Gardner Whyte has put in thirty thousand hours in the air, probably more than any other woman in the world—no thanks to men. One tried to turn her down for her pilot's license, though she had the highest score. Many turned her down for airline jobs, though she had the highest qualifications.

WHYTE: [*flying craft; flying it upside down*]: When I get down near to eighty-five, I pull it up like this and I get . . .
[*Sound of passenger moaning*]

KURALT: The man who is moaning in the background is CBS News cameraman Isadore Bleckman. He has just been put through a snap roll by a little old lady of eighty.

WHYTE: It's good for your veins; only two and a half g's. Want another one?

ISADORE BLECKMAN: Nope.

KURALT: Such flying has earned Edna Gardner Whyte a roomful of trophies. Almost every one of them reminds her of some insult from a swaggering male pilot, with a white scarf and goggles. There was Maryland in 1934.

WHYTE: They put up a sign: PYLON RACE. $300 AND TROPHY. And so I thought, oh, I'm going to enter that, 'cause I'd be racing against men. I've always wanted to race against men, so badly.

KURALT: They laughed at her. She went up in her Wright Whirlwind J65 Aristocrat and beat their socks off—took their money and their trophy.

WHYTE: Next year, the same sign came out again: SUNDAY AFTERNOON AT 3:00. MEN ONLY.

KURALT: She never got mad; she got even.

WHYTE: This trophy here is Las Vegas to Philadelphia. It was in 1958 and it was a men's race. I was the only woman in it. They knew they had no worry from me. I was no competition. But we flew the race and I happened to come in first.

KURALT: She has happened to come in first 123 times, judging from the trophies I could count and all the newspaper clippings with photographs of the pretty young woman in goggles. When Amelia Earhart handed her a trophy in 1937, she already had a lot more flying hours than Amelia Earhart had.

WHYTE: [*teaching young woman*]: Educate that hand to do that. Educate this hand to handle the throttle.

KURALT: At eighty, she teaches flying. And her special pleasure is teaching young women like thirteen-year-old Sonya Henderson, making it easier for them than any man ever made it for her.

WHYTE: People ask me, do you regret not having any children? And I'll say, well, I feel like my students and my pilots are my children. I hope I can continue. I want to fly until after I'm a hundred, I really do. I want to keep flying races.

KURALT: Beating men.

WHYTE: Beating men.

Choose the best answer to each question.

5. Edna Gardner Whyte's flight training was different from training given to men in that
(1) her instructors helped her more
(2) more was expected of her
(3) she wasn't allowed to solo for a long time
(4) she wasn't as strong as the men

6. From the detail "When Amelia Earhart handed her a trophy in 1937, she already had a lot more flying hours than Amelia Earhart had," we can infer
(1) she had beaten Amelia Earhart in a race
(2) Amelia Earhart was a well-known flyer
(3) she had more trophies than Amelia Earhart had
(4) she was a friend of Amelia Earhart

7. When Whyte flew in a men's race in 1958, the men "had no worry" from her because
(1) she couldn't fly that distance
(2) her plane wasn't fast enough
(3) she had never won a men's race
(4) she was a woman

8. Since Whyte's "special pleasure" is teaching young women to fly, we can infer that
(1) she wants to help women avoid the prejudices she faced
(2) she makes a lot of money teaching young women
(3) it is harder to teach young women than young men
(4) more women than men want flying lessons

The Writing Process

In Unit 3, you wrote three first drafts. Choose below the draft that you would like to work with further. You will revise, edit, and make a final copy of this draft.

____ your comparison and contrast of situations, places, or people on pages 88–89
____ your personal essay on pages 98–99
____ your narrative essay on pages 110–111

Find the first draft that you chose. Then turn to page 176 in this book. Follow steps 3, 4, and 5 in the Writing Process to create a final draft.

As you revise, check your draft for these specific points:

Comparison and contrast: Have you included clue words that help your reader know when you are comparing or contrasting?

Personal essay: Have you made your related details, thoughts, and feelings clear in paragraphs?

Narrative essay: Are the events in time order? Does your narrative have a good introduction and a conclusion?

Unit 4 Taking Chances

Some people thrive on risk. They love to take chances—in games, in their work, in their hobbies, in life. Other people play it safe. They value what they have so much that they don't want to risk losing it. In this unit, you will read about people taking chances: a young man trying to build a career in the risky music business, a woman who risked her job to help her co-workers, and athletes and businesspeople who took chances in their careers and succeeded.

Before you begin Unit 4, think about your own attitude toward risk. How much of a risk-taker are you? What things are worth taking chances to achieve? What things are not worth the risk?

▶ **Be an Active Reader**

As you read the selections in this unit

- Put a question mark (?) by things you do not understand.
- Underline words you do not know. Try to use context clues to figure them out.

After you read each selection in this unit

- Reread sections you marked with a question mark. If they still do not make sense, discuss them with a partner or your instructor.
- Look at words you underlined. Discuss any words you still don't know the meaning of with a partner or your instructor, or look them up in a dictionary.

Lesson 10 ▶

LEARNING GOALS

Strategy: Imagine
Reading: Read a story
Skill: Understand characterization
Writing: Write a character sketch

Before You Read

The reading selection that follows is an excerpt from *Our Noise,* a novel by Jeff Gomez. The excerpt tells about a young man trying to get his first big break as a professional musician. Before you read, think about the following questions and write responses.

1. Do you think it is hard to make a living as a musician? Why or why not?

2. If you had a child who wanted a career in music or some other risky field, what advice would you give him or her? Would you encourage or discourage your child? Why?

Preview the Reading

Read the introduction, and look at the illustrations. Then read the first paragraph of the story to get an idea of the setting, the tone of the story, and the kind of visit Mark is about to have with his parents.

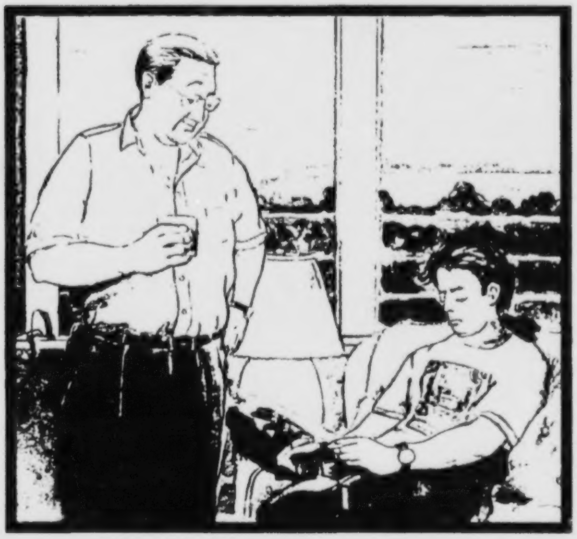
Set Your Strategy: Imagine

You have practiced visualizing and empathizing. Both of these strategies require using your imagination. Imagination is a powerful tool. When you read the following story, let your imagination go! Use your visualization abilities to picture what you are reading. Use your ability to empathize to go as deeply as you can into the characters and their lives. Try to see what they see, hear what they hear, and feel what they feel. When you finish, you will have a chance to identify some things you imagined.

Mark Pellion has been traveling with his band. Now he has returned home. As the following scene from the novel begins, he has gone to his parents' house to return the van he borrowed for his road trip.

Our Noise

Jeff Gomez



Walking through the overgrown backyard, Mark spots his parents sitting in the Florida room,[1] having a drink. In his father's hands he recognizes the telltale scotch and can smell the sweet cherry odor of his pipe as it escapes through the plate glass doors of the added-on room. His mother, still dressed in her tennis outfit, is comforting herself with a white wine spritzer. Mark tries to stomp his feet on the red-brick walkway that he helped his father put in three years ago, so as not to scare them as he approaches, but they still jump a foot when he knocks on the window.

"You scared me half to death, son." His mother rushes to greet him.

"Sorry, sorry," he says, entering the warm room from the cooler night air.

"Are you feeling okay, dear?" his mother remarks as she steps back to examine him. "You look thin . . . and pale."

"No, no, no, Martha," his father finally acknowledges him, rising out of his deep leather chair. "He's not thin, just lean."

"Well, in any event, you're staying for dinner." His mother turns to leave the room.

"But I've got to be at—"

"Nonsense," she calls back to him. "It's too late. I'm setting an extra plate."

Mark awkwardly crosses the room and sits down on a hunter green couch with oak claws for legs.

"So, uh, how's it been going around here?"

"Fine, Mark, just fine."

"Good, that's . . . good."

"Son?" His father walks toward him and puts his face close to Mark's. "Remember our deal?" His voice is deeper than his son's and could be used as the voice of God for a cartoon.

"Deal?" Mark's voice cracks.

From the kitchen Mark can hear the rattling of pans, his mother putting dinner on the table. He hopes she'll return quickly because his father never lays into him when she's around. After all, you always have to keep up appearances.

"The deal." His words cruise on a slight scent of scotch.

"Oh, yeah, the deal. Sure, about how if I borrowed the van again that I'd have to wash it out and clean it, especially after Gary got sick that one time and threw up all over the—"

---

[1] **Florida room:** a semi-attached room with walls made of screens or glass

BEST COPY AVAILABLE

"No, not that. The job."

"Hmm?"

Mark plainly remembers the deal he had made with his father almost four months ago when he had approached him about using the van yet again, and this time for the longest stretch of use ever. His father was cool to the idea, as he had expected, and at first flat-out refused. It took a few weeks of protocol and careful negotiation on Mark's part to finagle[2] a deal. The final terms were that this would be the last tour his father underwrote. Mark agreed, saying that next time it would be different. "We have some big things happening for us, Pop," he had said in this very room fourteen weeks ago, in the throes of trying to convince him.

"Big?" his father had said gruffly. "Like what?"

"Like . . . getting a record deal. A *real* record deal, not like the one we have now where we have to stay up all night folding the covers. You'll see. One day I'll make a living off my music, and then you'll be proud."

Mark let the words sink into the blue pipe-smoke air and waited for the reply he had waited all his life to hear: *"Son, it doesn't matter to me what you do as long as you're happy."*

Instead of this he was treated to the usual patronizing barrage[3] of fatherly double-talk, cheap words of familial loyalty and supposedly "grown-up" responsibility.

"You're becoming a man now, Mark, and it's time to get a real job, to quit playing and get serious."

At the time Mark had wanted simultaneously to cry and to strike his father. How could he be so blind? So hurtful? Over the years he had never ventured into any of the clubs to see his son play his music, never even tried to think of what it meant to him, and yet he was constantly asking him to give it up for some mundane but stable job that would pay the bills, as if that's all that mattered in life.

"I'll make you a deal, son," is the way the pact began. "You can have the van one last time, and if you come back a success, with enough money to live on, with enough resources to support yourself and not have to come to the back door begging for scraps like a goddamn dog, and don't think I don't know about the loans Mother has been shoveling your way"—he pointed at him with the nibbled stem of his pipe—"if you come back from this trip a man, I'll forget all about ever trying to make a difference in your life."

"And if I don't?" Mark's voice creaked again. He felt ten years younger than his twenty-three.

"And if you don't"—the old man's voice was inscrutable,[4] as if he wanted his son to fail to prove his prognostication[5] correct—"Then you'll do as I say."

At that point most of the tour had been booked, and Gary, Steve, and he had already quit their jobs, the bridges of their former lives still smoldering. There wasn't enough in their strained budget for renting a van, and without one, there was no possible way to go on tour. So Mark rose out of the leather chair, crossed the room, and shook hands with his father only because he didn't know what else to do. Looking back it seems foolish, but at the time he was sure that this tour was going to make a difference in his life, that it was going to be a success.

On the road a few days ago, drifting back into town, he knew that his father had been right. He had failed, and maybe his father had been right all along. Gary and Steve kept prodding him in the back as he drove, slump-shouldered, wanting to know what was wrong with him as they slouched over the Virginia state line. . . . He had never told them about the conversation he had had with his father a week before the tour.

"The deal," his father now repeats, moving behind the bar to refresh his drink.

---

[2] **finagle** (fuh/NAY/gul): to get by indirect, often tricky means

[3] **barrage** (bah/RAHJ): concentrated fire of bullets or missiles

[4] **inscrutable** (in/SKROO/tah/bul): mysterious; not able to be understood

[5] **prognostication** (prog/NOS/ti/KAY/shun): prediction

"Yes, sir, the deal," Mark says like a zombie. "Okay . . . you win."

"Good." His father marinates the trio of ice cubes in a small pool of Glenlivet. "Why don't you stop by the human resources department at the college first thing Monday morning. Ask for Mr. Harrison." His father breaks into a devilish grin. "He'll be expecting you."

"Oh, Randall." His mother finally breezes back into the room and lays a hand on her son's sunken chest. "You haven't been laying into him again, have you?"

The three of them walk through the kitchen and into the dining room.

"Of course not, dear."

The cool night air slams against his still burning ears, and he imagines steam is coming off him as his anger dissipates.

He rams his fist over and over again into the open palm of his hand, where it lands with a leaden thud and not the wet-slap *smack* of flesh on flesh as it did in the movies.

"Why do I always let him get to me like that?" he asks as he rounds a corner. A pair of headlights approach him, and he feels like an escaping fugitive wandering in the middle of the street, so he heads for the shoulder. "Why?"

The streets are eerily dark as the tall pines sprouting up from the expansive trees block out any traces of moonlight and the absence of street lamps only cocoon the air further in a black shroud. Mark keeps stumbling over the exposed roots that wrangle their way out of the ground.

Once outside the gates of Tiger Bay, as if the place itself had a spell on him (which he always suspected), he begins to cool down. His anger and frustration drain away, and he begins to enjoy his walk. He speeds up, and it feels good to begin to hollow out his now full and solid stomach. His beat-up thrift-store boots do not provide the best walking shoe in the world, especially as the exposed leather heel digs mercilessly into his ankle and wears quickly through the shell of the bleach-weakened sock, slowly slicing each of the seven layers of skin. But still Mark's steps perk up. He begins whistling and marveling at the clear night sky.

Over the past few months he had always volunteered for the night shifts of driving. He told Gary and Steve he did this because he wanted to be a nice guy, that he would unselfishly take the night shift so they could rest and keep normal human hours while he would have to hibernate, sleeping during the day like a damn bear with a guitar. But the truth was that he liked to drive at night because it was less complicated; there wasn't any traffic, and it was usually all interstates and large main roads. It wasn't until around midday that a map had to be pulled out and routes from the highway to the small club they were playing that night had to be found. Mark wished that usually troublesome task on Gary or Steve, anybody but himself.

A pleasant side effect of his late-night shift was that he could use the quiet to think, dream, and wait for the ringing in his ears to subside. He would stare blankly at the night sky that was almost always crystal clear thanks to the icy autumn wind.

It's strange for him now to look up and notice

BEST COPY AVAILABLE

stars and constellations he was watching hundreds of miles away just a few weeks ago from the inside of the smelly, dirty van. How he wished to be home then, and now that he was, how he wished to be someplace else. He kicks at some loose rocks collecting near a drainage ditch, stones too big to fit through the steel grating, and he agrees with Steve that he never wants to tour like that again. He knocks one of the bits of gravel into the street where it bounces once and then hits the side of a car with a metallic crash. As he looks back to see if anyone has noticed the sound, he knows that staying here is no solution, either.

He starts fishing for his keys when he gets two blocks away from his house, thinking it will give him something to do since both the clear night sky and his own thoughts only depress him. He clutches his keys now that he's four houses away, and he has his arm outstretched, ready to find the keyhole with still a full hundred yards to go.

As Mark enters the living room, the red blinking light on his answering machine catches his eye.

"It's probably Laura." He groans, crosses the room, and presses the small gray PLAY button. "Great, now what?"

He kicks off his shoes and tosses his wallet on the kitchen table as he waits for the machine to rewind and then play his message.

"Uh, hello, I'm looking for a Mark Pellion?" an older, confused voice says, a voice that Mark doesn't recognize.

The confused tone in the caller's voice is due to the fact that instead of having the standard "I'm not home right now, please leave a message and I'll get back to you as soon as I can" message, Mark has a full minute and a half section of dialogue from one of his favorite cheesy movies, *Pandemonium.*

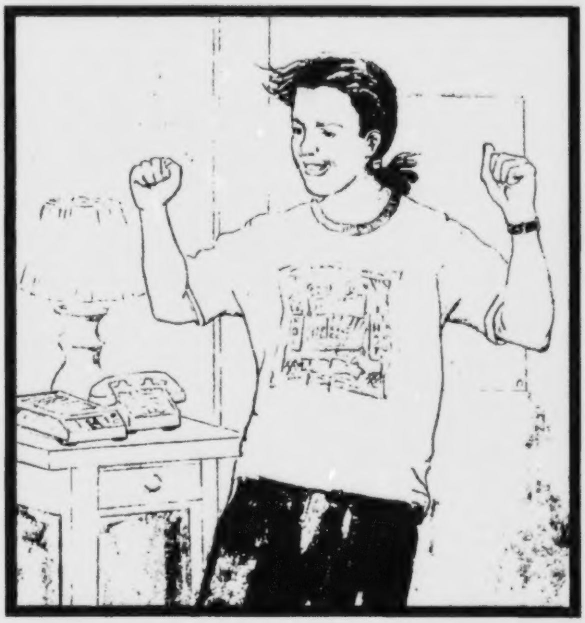
"Uh, anyway," the male voice, which sounds close to middle age, continues, "my name is Henry James, and I'm an A and R[6] man for Subterfuge Records here in Los Angeles. I read about you in *Alternative Press* magazine, and I've heard your single of the month on Sub Pop, and, well, I wanted you to know I'm going to stop in and see your show Friday night at a club called, I think, The Scene. I'll talk to you more then, okay? Bye."

The message ends, and an excited Mark is standing in a pool of silence. His heart is beating rapidly. Sweat is beginning to form on his forehead and underneath his arms. He glances down at the phone machine on the end table, marveling at the message he has just heard, as if it had been left by a Martian.

Wait a second. Did I just hear what I think I heard? Is my desperate mind playing tricks on me? Is this the break I've been waiting for or a sign that I'm breaking up? To confirm his sanity he presses the gray button again.

"Uh, hello, I'm looking for a Mark Pellion?"

Yes.



---

[6] **A and R:** stands for "artists and repertoire." An A and R man signs musicians to a recording contract and works with them to produce records.

BEST COPY AVAILABLE

Revisit Your Strategy: Imagine

Think about the following scenes from the story. Then for each item, check all words that describe how you imagined Mark felt, sounded, or looked.

1. When Mark first arrived at his parents' home, his mother remarked, "You look thin . . . and pale." How did you imagine Mark felt at the time?

   _____ tired _____ relaxed _____ happy _____ worried

2. When Mark's father told him of the deal he wanted to make, what did you imagine Mark felt at that time?

   _____ proud _____ respectful _____ humiliated _____ resentful

3. When Mark, "like a zombie," told his father, "Okay . . . you win," how did you imagine Mark said those words?

   _____ angrily _____ loudly _____ softly _____ without feeling

4. When Mark's mother "breezes back into the room and lays a hand on her son's sunken chest," how did you imagine Mark looked?

   _____ happy _____ defeated _____ furious _____ humiliated

5. When Mark is "standing in a pool of silence" after listening to the message on the answering machine, how do you imagine he felt?

   _____ disbelieving _____ electrified _____ calm _____ angry

After You Read

A. Comprehension Check

1. What did Mark promise his father he would do if the road trip was not successful?
(1) give up music and get a job
(2) go back to school
(3) return to live with his parents
(4) stop asking for support

2. Why did Mark make the deal with his father?
(1) He was ready to quit after one last try.
(2) He needed the van for the trip.
(3) He thought he could talk his way out of it.
(4) He realized his father was right.

3. Who is the message on Mark's answering machine from?
(1) a fan
(2) a girlfriend
(3) a music reviewer
(4) a record company representative

4. *Our Noise* is told from the point of view of
(1) Mark's father
(2) an omniscient narrator
(3) Mark
(4) a first person narrator

5. The tone of this excerpt indicates that the author
(1) is annoyed with Mark
(2) doesn't care what happens to Mark
(3) is sympathetic to Mark
(4) agrees with Mark's father

6. In the sentence ". . . he imagines steam is coming off him as his anger *dissipates,*" *dissipates* means
(1) sizzles
(2) turns to steam
(3) expands
(4) goes slowly away

B. Read between the Lines

Check each statement below that you might infer from information in the story. Look back at the story for evidence to support each statement you check.

____ **1.** Mark is the leader of his group.
____ **2.** Mark's father expected him to succeed with his music.
____ **3.** Mark's father has browbeaten and dominated him in the past.
____ **4.** Mark's mother thinks he is going to be a star.
____ **5.** Mark's father does not think music is a worthwhile career.
____ **6.** Mark's group is definitely going to get a recording contract.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. Do you think Mark has the right to expect financial support from his parents? What about emotional support? Should parents support their adult child even if they think the child is on the wrong track?

2. Look back at question 2 in Before You Read on page 120. Compare or contrast your answer with the way Mark's father treats his son.

Think About It: Understand Characterization

Characterization is the way authors create their characters. Sometimes authors describe the personalities, motives, and values of their characters directly. Often, authors reveal character traits by telling us what the characters say and do, how they look, what they think, and what others think of them. The reader must infer from such details the kind of person each character is.

A. Look at Characterization

1. Reread this excerpt from the story, and pay close attention to the details the author gives about Mark's father.

> ▶ "Son?" His father walks toward him and puts his face close to Mark's. "Remember our deal?" His voice is deeper than his son's and could be used as the voice of God for a cartoon.
>
> "Deal?" Mark's voice cracks.
>
> From the kitchen Mark can hear the rattling of pans, his mother putting dinner on the table. He hopes she'll return quickly because his father never lays into him when she's around. After all, you always have to keep up appearances.
>
> "The deal." His words cruise on a slight scent of scotch.

Consider the details "His father . . . puts his face close to Mark's" and "His voice is deeper than his son's and could be used as the voice of God for a cartoon." You can infer from these details that Mark's father intimidates him.
The contrast between the father's deeper voice and Mark's voice that cracks suggests that there is an unequal struggle between them.
Look at the details "his father never lays into him when she's around" and Mark's thought that his father always has "to keep up appearances." What kind of man "lays into" someone when no one else is around to see? You can infer that Mark's father is a bit of a bully.

2. Now consider the additional details in this excerpt.

> ▶ "Why don't you stop by the human resources department at the college first thing Monday morning. Ask for Mr. Harrison." His father breaks into a devilish grin. "He'll be expecting you."

What do these details help you infer about Mark's father?

____

You can infer that Mark's father enjoys bullying Mark and getting the best of him. You can also infer that he expected Mark to fail.

Tip You probably infer things about people you meet from how they look, what they say, and how they act. Use those same kinds of details when you read fiction to infer things about the characters.

B. Practice

1. Read the following excerpt. Then choose the *two* phrases from the box that describe Mark accurately. For each description you choose, write a detail from the paragraph that supports your choice.

> ▶ At the time Mark had wanted simultaneously to cry and to strike his father. How could he be so blind? So hurtful? Over the years he had never ventured into any of the clubs to see his son play his music, never even tried to think of what it meant to him, and yet he was constantly asking him to give it up for some mundane but stable job that would pay the bills, as if that's all that mattered in life.

is hurtful and mean-spirited
has a troubled relationship with father
loves music
makes practical plans

a. Description of Mark ______________________________

Detail ______________________________

b. Description of Mark ______________________________

Detail ______________________________

2. Read the paragraph on page 123 that begins, "A pleasant side effect" and ends, "icy autumn wind." Then choose the *two* phrases from this box that describe Mark accurately, and write details from that paragraph that support your choice.

a dreamer
demanding
wants everything his way
likes to be alone with thoughts

a. Description of Mark ______________________________

Detail ______________________________

b. Description of Mark ______________________________

Detail ______________________________

3. Character traits are also revealed by what a character does and how a character acts. Read these details from *Our Noise,* and write what you think they reveal about each character.

About Mark's mother

- "His mother rushes to greet him."
- "she steps back to examine him."
- She insists that he stay for dinner.
- She "breezes back into the room and lays a hand on her son's sunken chest."

a. What kind of person do you think Mark's mother is?

____

About Mark's father

- "his father finally acknowledges him"
- "[Mark] was treated to the usual patronizing barrage of fatherly double-talk, cheap words of familial loyalty and supposedly 'grown-up' responsibility."
- "Over the years he had never ventured into any of the clubs to see his son play his music, never even tried to think of what it meant to him."
- "the old man's voice was inscrutable, as if he wanted his son to fail to prove his prognostication correct."

b. What kind of person do you think Mark's father is?

____

About Mark

- "Mark . . . waited for the reply he had waited all his life to hear: *'Son, it doesn't matter to me what you do as long as you're happy.'*"
- "Gary, Steve, and he had already quit their jobs."
- "He had never told them about the conversation he had had with his father a week before the tour."
- "he feels like an escaping fugitive wandering in the middle of the street."
- "His beat-up thrift-store boots do not provide the best walking shoe. . . . But still Mark's steps perk up. He begins whistling and marveling at the clear night sky."
- "How he wished to be home then, and now that he was, how he wished to be someplace else."

c. What kind of person do you think Mark is?

____

▶ **Talk About It**

In this lesson, you read about a father and son who disagree over the son's choice of a career. Discuss this situation from Mark's point of view and from his father's point of view. Role-play a conversation in which Mark and his father explain their positions to each other.

214

Write About It: Write a Character Sketch

The selection from *Our Noise* gave you a chance to understand the characters of Mark Pellion and his parents. In this section, you will have a chance to write a character sketch that will help a reader understand someone you know. First, study the sample.

Study the Sample

Read the steps below to see what the writer considered as he developed his character sketch.

Step 1: Choosing a Person to Write About. In the example below, the writer chose to write about his uncle.

Step 2: Developing and Organizing Your Ideas. A chart like the one below can help you think of and organize your details. Here is the writer's chart for his character sketch about his uncle.

My Uncle Otto

Category	Details
Physical characteristics	medium height; overweight; clean and pressed work clothes; shined boots; red suspenders; deep, slow voice
Personal characteristics	dignified; careful about appearance; trusted; concerned; makes people feel comfortable and important; always makes eye contact
Job	sells farm supplies; knowledgeable
Favorite activities	talking to people; playing poker

Now read the writer's character sketch on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Choose a person to write about—someone you know quite well and think others would enjoy reading about. Perhaps it is someone you love or admire. Choose a person from the list below, or think of one of your own.

- your husband or wife
- a family member or relative
- your boss or a co-worker
- a neighbor
- a friend
- your clergyperson

Step 2: Record details about the person on separate paper. If you like, make a chart like the one on this page.

Uncle Otto

My father's brother Otto has always been my favorite uncle. Otto is of medium height and more than a little overweight. His size, however, gives him a sort of dignity. People take him seriously, and that's important because Otto is a salesman. He sells feed and seed and other supplies to farmers. He knows about all the latest trends in agriculture. Farmers ask Otto questions, and they respect what he has to say. Otto has a way of talking slowly in his deep voice that makes it sound as if he is giving you very important information.

Otto dresses a lot like his customers, but not exactly. Otto's work pants and work shirt stay pressed and clean. Bright red suspenders hold up his pants, and his work boots are polished every morning.

Farmers like Otto. He comes to visit and even makes deliveries after hours in his own truck if he knows a farmer can't get into town. He'll walk into a barn to see a sick cow or out into a muddy field to look at how the crop is doing. Every customer is convinced that Otto is especially concerned about him. He makes people feel comfortable.

That's why Otto is such a devilish poker player. Everybody trusts him. And he can look you right in the eye whether he's holding three aces or coming up empty. For a man who is so careful with his business accounts, Otto doesn't let a bad hand stop him. He once bluffed his way to $100 with just a pair of twos!

B. Writing

Now, on separate paper, write a character sketch about the person you have chosen.

Tip Here are some categories to consider when you are thinking of details to write about a person: physical characteristics, personal characteristics, job, favorite activities, habits, accomplishments, skills, family, friends.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 11

LEARNING GOALS

Strategy: Use your background knowledge
Reading: Read an article
Skill: Draw conclusions
Writing: Write an opinion essay

Before You Read

The following article tells how a woman risked her job to change the terrible working conditions in a fish-processing plant. She accomplished this by leading a drive to form a union.

1. Have you ever worked for an employer who seriously mistreated or misused workers? If so, what was the situation?

____

2. Have you or anyone you know ever been involved in an attempt to organize a union in a workplace? If so, what happened?

____

Preview the Reading

Read the introduction, the title, and the subheads. Look at the pictures. What do these features tell you about the article?

Set Your Strategy: Use Your Background Knowledge

To get the most out of what you read, use what you already know about the topic. Here are some facts about unions. List any other facts that you know about unions and about working conditions. Use this information to help you understand the article.

My Background Knowledge

- A union is a group of workers who elect officials to represent them with management.
- Unions are formed to increase the bargaining power of workers.
- Workers must vote to form a union.
- Union officials and management bargain over wages, hours, safety issues, and benefits.
- When bargaining fails, union members may vote to stop working and go out on strike.

____

____

____

In 1985 a woman named Mary Young took a stand for herself and her fellow workers at a fish-processing plant in Indianola, Mississippi. They organized a union and fought for fair wages and safer working conditions. Read about their struggle.

Work with Dignity

Charisse Waugh

PHOTO © 1997 BY REID HORN

Mary Young in front of Delta Pride, Inc., the factory she helped unionize to improve working conditions.

On a sultry morning in the Mississippi Delta in 1985, 29-year-old Oletha Brownlow was grimly focused on the razor-sharp knife blade embedded in the stainless-steel table in front of her. Every four seconds, she slid a catfish over the blade, tearing off the skin on each side and the back, for a total of 15 fish a minute. She and her fellow workers maintained this breakneck pace for up to 14 hours at a stretch, generating over 400,000 pounds of fish per day.

Supervisors holding stopwatches loomed over the 1,200 workers, who were mostly black women. The working conditions seemed out of another era: The machines in the cavernous room pealed so loudly that talking was impossible. The women were granted only six five-minute bathroom breaks a week and many were exposed to carbon monoxide from the trucks in the windowless processing area. There were no paid holidays. The average wage was less than $4 an hour, and there were no benefits.

Like many of her fellow workers at Delta Pride Catfish, Inc., Oletha suffered symptoms of carpal tunnel syndrome, a debilitating condition caused by inflamed tendons in the wrist. "I told my supervisors that my arms were bothering me," recalls Oletha. "But they said I either do that job or get fired."

Today much has improved for the workers, including increased wages, a pension benefits package and job rotation to prevent injury. The catalyst:[1] a young mother of three, Mary Young, who in 1985 took a brave stand to improve the lives of the women on the line.

The Promise of a Better Life

When Delta Pride opened its plant in Indianola, Mississippi, in 1980, it seemed a godsend. Until then, virtually the only way to eke out a living in the rural town was to work the cotton harvest part of the year, then do odd jobs or go on welfare for the rest.

In place of many of the cotton fields, the flat countryside is now broken up by ponds of green water, held in place by banks of soil. Each is stocked with catfish that is harvested every 18 months. Catfish is now the region's most valuable commodity,[2] and Delta Pride the largest producer.

"I had been on welfare for three years when the plant opened," says Sarah White, a single mother of two and Mary's good friend. "We thought it was our chance at a better life."

The women clocked in by 8 A.M. In between fish deliveries they were required to clock out but could not leave until all the deliveries had been made—meaning they were often on-site for more hours than they were paid for.

The harsh treatment at the plant offended Mary Young's quiet sense of what was just and fair. "I didn't like what was going on," she recalls in her syrupy Delta drawl, sitting in the neat-as-a-pin living room of her brick-and-frame house. It's a cozy domestic scene: Her 10-year-old son, Zetrick, sits next to his mother drawing while daughter Tusha, 15, juggles laundry and gossips on the phone. (Mary is separated from her husband.) "I knew these women couldn't take it much longer," says Mary, 40.

With her slender frame and serene disposition, Mary seems an unlikely person to take on the processing giant. She was raised in Indianola, and as a child, she helped her father chop cotton on another man's farm, while her mother drove a bus. She had never been an activist.

Her inspiration for change literally dropped from the sky. The United Food and Commercial Workers Union (UFCW) Local 1529 distributed informational cards from an airplane. Mary filled one out and mailed it back. "My husband's paycheck doubled when he joined the United Steel Workers," she said. "I thought maybe the same thing could happen for us."

Mary was the only worker who responded. Moved by her lone gesture, union officials sent a representative to her home. Mary vowed to recruit the 80 percent of workers needed for the union to hold elections.

Mary asked her friend and co-worker, Sarah White, to help. "I was afraid because I didn't want to lose my job and go back on welfare," Sarah says.

---

[1] **catalyst** (KA/tul/ist): someone or something that makes an event happen

[2] **commodity** (kuh/MOD/i/tee): something worth selling or buying

"But Mary said we could make things better." Motivated to build a decent life for her children, Sarah decided to help.

Fearful of putting anyone's job in jeopardy, Mary waited until after dark to load up her old Plymouth with sign-up cards and union brochures. She and Sarah would drive through the hushed streets of Sunflower County, dropping in on their co-workers in what became a yearlong campaign to win their allegiance.

The Fight for Fair Treatment

Management held meetings of their own, warning workers that a union would only pay for the luxurious life styles of reps, holding up snapshots of what they said were the snazzy cars of local officials.

Mary would attend those gatherings and strongly challenge everything management said. "She wasn't afraid of anything," says Bobby Moses, who was the special assistant to the Poultry Division of UFCW. "She had the ability to lead people."

Her hard work paid off. In October of 1986 workers filed into a plain white trailer at Delta Pride to cast their votes to unionize or not. It was a sight neither the workers nor management could have ever imagined.

"When we got ahead in the vote, everybody was hugging and crying," says Mary, laughing.

While they were celebrating, Delta Pride was preparing to go before an administrative judge at the National Labor Relations Board, calling the elections fraudulent.[3]

The judge sided with the union, and in October of 1987 the catfish workers at Delta Pride finally had a contract. The changes were revolutionary. Among them: A grievance procedure was established to allow workers to report abusive behavior; workers were no longer required to clock out when there were no fish to process; safety glasses and earplugs became standard gear; and a safety committee of union and management employees was created. And the women could spend Christmas, Thanksgiving and New Year's Day with their families and get paid for it.

There was still the issue of carpal tunnel syndrome, however. In November 1989 the union filed a complaint with the U.S. Department of Labor's Occupational Safety and Health Administration (OSHA) when 24-year-old Gloria Wilson was unable to work after she developed the disorder. "My fingers just wouldn't move," Gloria says.

OSHA fined Delta Pride $32,800 and ordered the company to redesign tasks and rotate workers to reduce the risk of injury as well as limit workers' exposure to carbon monoxide. Delta Pride appealed, then complied.

The atmosphere improved, but not for long. In 1990 the company offered workers a mere 6.5-cent-an-hour raise over each of three years. That

---

[3] **fraudulent** (FRAW/juh/lunt): deceitful; false

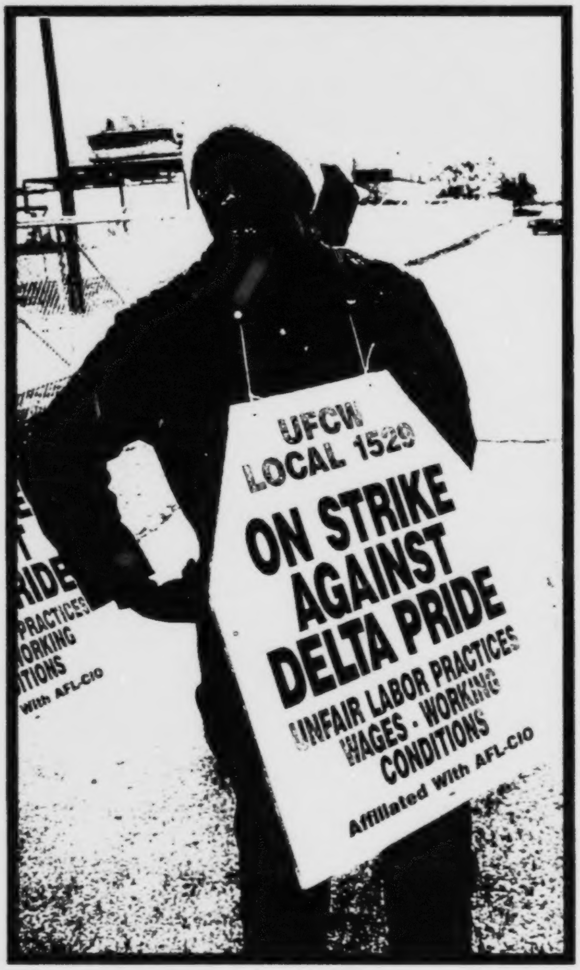
September, the union called a strike, and with Mary leading the way, the women walked off the job.

It was the first labor strike ever in the Delta made up exclusively of black women, says Roger Doolittle, counsel for UFCW Local 1529. "It was the biggest strike in the country that year," he says. "Retail chains nationwide that sold Delta Pride products sent them back to the plant."

"It took lots of courage," says Dennis Mitchell, author of *Mississippi—A Portrait of an American State* and a professor at Jackson State University. "The Delta has a tradition of violence. There were almost no unions there." In fact, during the strike, there were several reported shooting incidents and violence on both sides of the line. By Thanksgiving, some women wanted to give up. "Just hold on, and we can win," Mary urged.

Throughout the strike, Delta Pride claimed economic hardship was responsible for the low wages. But finally, at the end of December 1990, the company settled with the workers, giving them a $1-an-hour wage increase and seven paid holidays.

Today, Mary is a supervisor at a competitor, Con Fish, and the management team at Delta Pride has turned over. The company's new president, David Spencer, welcomes the presence of the union. "We are working together to make a better environment," he says. Poverty still rules the Delta, and old ways die hard. But Mary is hopeful for future generations because she and the women she led fought for what was right.



HUBERT WORLEY/NYT PERMISSIONS

A worker on a union-led strike in 1990. The union won.

Revisit Your Strategy: Use Your Background Knowledge

Now return to the list in Set Your Strategy on page 132. Check each fact that was mentioned in the article. Include any facts you mentioned. Were any of the facts you added mentioned? Did you use the information in the list to help you understand the story of Mary Young?

BEST COPY AVAILABLE

After You Read

A. Comprehension Check

1. At first the Delta Pride plant was welcomed because it
   (1) produced good catfish
   (2) made use of land that had been cotton fields
   (3) paid taxes to fund welfare
   (4) provided needed jobs

2. Before the union, working conditions included all of the following *except*
   (1) up to 14-hour workdays
   (2) repetitive work that caused injury
   (3) sexual harassment
   (4) extremely low pay

3. Mary Young led the fight to unionize because
   (1) it was the only way she could become a supervisor
   (2) she didn't know what she was getting into
   (3) she hoped her pay would increase as her husband's had
   (4) she was a longtime union organizer

4. Carpal tunnel syndrome is caused by
   (1) repeated hand and wrist movements
   (2) moving the hands too quickly
   (3) working when the arms are tired
   (4) lifting and carrying heavy objects

5. Besides carpal tunnel syndrome, another condition that threatened Delta Pride workers' health was
   (1) loud machines in the cavernous room
   (2) no company-paid health insurance
   (3) carbon monoxide from trucks
   (4) no paid holidays

6. In the sentence "A *grievance* procedure was established to allow workers to report abusive behavior," *grievance* means
   (1) an accidental injury
   (2) a complaint about injustice
   (3) an unsafe condition
   (4) an unfair demand

B. Read between the Lines

Check each statement below that you might infer from information in the story. Look back at the story for evidence to support each statement you check.

____ **1.** Fish processing is now the main source of jobs in Indianola.
____ **2.** Before the vote on unionizing, workers talked openly about forming a union.
____ **3.** Delta Pride cared more about profits than workers' health.
____ **4.** Customers of Delta Pride supported the workers in their strike against the company.
____ **5.** Delta Pride could not give raises because it didn't have the money.
____ **6.** Mary went to work for a competitor because Delta Pride fired her.

C. Think beyond the Reading

Think about the reading, and discuss it with a partner. Answer the questions in writing on separate paper if you wish.

1. What do you think would have happened to Mary Young if the workers hadn't voted to form a union?
2. What qualities do people like Mary have that enable them to lead a fight for what they think is right?

222

Think About It: Draw Conclusions

When you **draw a conclusion,** you use clues in the reading together with other information you may have, just as you do when you infer something the author hasn't stated directly. To draw a conclusion, you come to a decision or conclude something based on your inferences.

A. Look at Drawing Conclusions

Reread the following excerpt from "Work with Dignity." Think about what conclusions you can draw from the clues in the description and your own knowledge.

> ▶ On a sultry morning in the Mississippi Delta in 1985, 29-year-old Oletha Brownlow was grimly focused on the razor-sharp knife blade embedded in the stainless-steel table in front of her. Every four seconds, she slid a catfish over the blade, tearing off the skin on each side and the back, for a total of 15 fish a minute. She and her fellow workers maintained this breakneck pace for up to 14 hours at a stretch, generating over 400,000 pounds of fish per day.
>
> Supervisors holding stopwatches loomed over the 1,200 workers, who were mostly black women.

What can you conclude from "grimly focused on the razor-sharp knife blade"? Using your knowledge of what a razor-sharp knife blade can do, you can conclude that Oletha's job was dangerous. And since she was "grimly focused," you can conclude she gave her job her complete concentration.

What can you conclude from the details "every four seconds," "15 fish a minute," "breakneck pace for up to 14 hours at a stretch," and "supervisors holding stopwatches loomed over"?

If you combine those details with your knowledge of factory work and how important production goals are, you might conclude that Oletha worked almost continuously at a difficult, demanding job, under a great deal of pressure for long periods of time.

Tip Be careful not to jump to conclusions. Be sure your conclusion is justifiable and is supported by the details in the reading.

B. Practice

Reread each excerpt from "Work with Dignity." Then check every statement below it that is a justifiable conclusion drawn from the details.

1. ▶ When Delta Pride opened its plant in Indianola, Mississippi, in 1980, it seemed a godsend. Until then, virtually the only way to eke out a living . . . was to work the cotton harvest part of the year, then do odd jobs or go on welfare for the rest.

____ **a.** Delta Pride opened a plant in Indianola because many catfish were caught there.
____ **b.** Many people in Indianola lived in poverty.
____ **c.** Delta Pride located in Indianola because the area offered cheap labor.

2. ▶ The United Food and Commercial Workers Union (UFCW) Local 1529 distributed informational cards from an airplane. Mary filled one out and mailed it back. . . .

Mary was the only worker who responded. Moved by her lone gesture, union officials sent a representative to her home. Mary vowed to recruit the 80 percent of workers needed for the union to hold elections.

____ **a.** The UFCW pinpointed Delta Pride as a place where workers might need a union.
____ **b.** Mary Young was the only worker who could read and write.
____ **c.** Unless the majority of workers are for it, a union cannot be formed.

3. ▶ It was the first labor strike ever in the Delta made up exclusively of black women, says Roger Doolittle, counsel for UFCW Local 1529. "It was the biggest strike in the country that year," he says. "Retail chains nationwide that sold Delta Pride products sent them back to the plant."

____ **a.** Delta Pride was unable to process and ship fish during the strike.
____ **b.** There had been other labor strikes on the Delta, but they had involved male workers.
____ **c.** The strike might have failed if Delta Pride's customers had not supported it.

4. ▶ Today, Mary is a supervisor at a competitor, Con Fish, and the management team at Delta Pride has turned over. The company's new president, David Spencer, welcomes the presence of the union. "We are working together to make a better environment," he says.

____ **a.** Mary was fired from Delta Pride.
____ **b.** The original Delta Pride managers were all fired.
____ **c.** The new management team is working with the union.

▶ **Talk About It**

Discuss the reasons that Mary Young and Sarah White might have given another Delta Pride worker when they tried to persuade her to vote for the union. What were working conditions like at the plant? How might a union help change these conditions? Make a list of these reasons.

Write About It: Write an Opinion Essay

Mary Young had to persuade other workers to form a union. In her opinion, the union would help the workers. When you express an opinion, you state a belief. Supporting it with reasons can help you persuade others. Now you will have a chance to write your opinion. First, study the sample.

Study the Sample

Read the steps below to see what the writer considered as she developed her opinion essay.

Step 1: **Picking a Topic.** The writer chose to write about the pay at her company.

Step 2: **Developing and Organizing Ideas.** The writer started by stating her opinion. Then she used a chart to list her reasons, along with facts and examples she could use to support them.

Reasons	Facts	Examples
just as necessary to company's profits, if not more so	used to call on small or isolated accounts, now call on middle and large accounts too; responsible for more than half the sales	I call fourth largest customer.
more money available to pay us	cost the company less because we don't travel	
can give technical support much more quickly; increase customer satisfaction	are always a phone call away; know the technicians to call	James solved photocopying problem in half an hour.

Now read the writer's opinion essay on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Think of a topic about which you have a definite opinion. If you like, choose a topic from the list below.

- a current issue in health care
- a current political issue
- a current issue in your community
- a current issue in your workplace

Step 2: List ideas that support your opinion. Try to think of reasons, facts, and examples. Make a chart like the one in this lesson if that helps.

Inside Sales Reps Deserve More Pay

The company I work for sells office equipment all over the United States. My job title is Inside Sales Rep. Unlike field reps, who call on customers in person, I contact customers by phone to sell them our products. I think it is time my pay and the pay of the other inside sales reps match what the field reps have been offered for years.

Inside sales reps contribute significantly to company profits. We used to make sales to accounts that were too small or too isolated for field reps to call on. But there are fewer field reps now, so the inside sales reps call many middle-sized and even large accounts. For example, I call our fourth largest account. Inside sales reps are now responsible for more than half the company's sales. And we have helped maintain sales at less cost because we don't have travel expenses.

Inside sales reps offer better technical support than field reps. A field rep may be difficult to reach at a moment's notice. But when a customer calls an inside sales rep, we can immediately connect the customer with the technician here who knows about that piece of equipment. Just last week a co-worker of mine helped solve a photocopying problem that was holding up a customer's annual sales report. This kind of technical support increases customer satisfaction, which translates to even more sales in the future.

Customer sales, support, and satisfaction—the inside sales reps have contributed to all three, and, in turn, to the company's profits. Yet we are offered both a lower base pay and a lower commission on our sales than the field reps earn. We deserve to see our paychecks reflect our hard work and our contribution to the company.

B. Writing

Now on separate paper, write an essay in which you state an opinion and support it with reasons, facts, and examples.

Tip A good way to organize an opinion piece is to state your opinion in an introductory paragraph. Then use middle paragraphs to support it. Finally, sum up your opinion. Also notice that the writer's title states her opinion clearly.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 12 ▶ LEARNING GOALS

Strategy: Use your prior experience
Reading: Read an article
Skill: Identify problems and solutions
Writing: Write a narrative essay

Before You Read

The article in this lesson focuses on the importance of taking risks. The title asks, "Do You Risk Enough to Succeed?" Before you read the article, think about the following questions and write answers on the lines provided.

1. Do you think of yourself as a risk taker? Why or why not?

____

____

2. What is the biggest risk you have ever taken? Was it successful?

____

____

3. How do you decide when a risk is worth taking?

____

____

Preview the Reading

Read the introduction and the title. Skim through the article, and read the five numbered subheads. Look at the photos, and read the captions. Use these features to get a good idea of what you will be reading about.

Set Your Strategy: Use Your Prior Experience

As an adult, you have gathered a wide range of experiences. You can best understand and learn from a reading selection if you think of those experiences when you read. In the following article the authors use examples from sports and the business world. As you come to each example, think about similar experiences or situations in your own life. After you read the article, you will have a chance to compare your prior experiences with what you have read.

Playing it safe may keep you from failing, but it can also keep you from succeeding. Whether it's a game or real life, you sometimes have to take a risk in order not to lose your dreams. This article explains why.

Do You Risk Enough to Succeed?

Robert J. Kriegel with Louis Patler

CORBIS

Monica Seles, professional tennis player

During the semifinals of the 1990 Wimbledon tennis tournament, 16-year-old Yugoslav Monica Seles faced American Zina Garrison. As the match proceeded, it became clear that Seles's most formidable[1] opponent was not Garrison but herself.

"The match was so close," said a crestfallen Seles afterward. "I was going for the safe shots. Even on Zina's second serve I was scared to hit the ball for winners."

Garrison, on the other hand, didn't play it safe. "I just told myself to go for it," she says. "None of this tentative stuff. If I missed, at least I'd know that this time I went for it." Advantage, game, set and match to Garrison.

When things get tough, conventional wisdom tells us to play it safe, to pull in your horns. Consequently, rather than performing to our potential, we concentrate on minimizing our losses. As Seles discovered, the results can be catastrophic.[2]

Top performers in any field get to the top by confronting things they are afraid of. Cus D'Amato, the legendary boxing trainer, once said, "Heroes and cowards feel exactly the same fear. Heroes just react to fear differently."

---

[1] **formidable** (FOR/mi/duh/bul): so great that it causes fear or anxiety

[2] **catastrophic** (ka/tuh/STRAW/fik): terrible, disastrous

BEST COPY AVAILABLE

If you find yourself shying away from risks, these five tips will help you tap into the adventurous spirit buried in us all.

1. Take dreams seriously. We've all run into the seasoned veterans who have "seen it all" and always have reasons why *not* to do something. Before you finish a sentence they fire hose your great idea. Recalling someone who failed miserably trying a similar idea, these rescuers will try to prevent you from wasting time, energy and anguish on any new venture.

A manager for a major printing company recalled a talk he had with one of his bookkeepers. Her dream was either to become the comptroller of his firm or to start her own company. Although she hadn't finished high school and English was her second language, she was undaunted.

Out came the fire hose! The manager cautioned, "You do have good bookkeeping skills, but with your education you ought to set your sights on something more realistic." Angered by this, she quit the company to pursue her dream.

What did she do? She started a bookkeeping service for people who owned small companies and spoke English as a second language. Today, she has five offices in northern California.

The truth is, none of us knows what other people's limits are—especially if they have the passion, the dream, that makes them persevere[3] in the face of obstacles.

"The most important thing when you're starting out is not to let the naysayers steal your dreams," says Barbara Grogan, president of Western Industrial Contractors, a Denver construction and consulting firm. "The world is chock-full of negative people. They have a thousand reasons why your dreams won't work, and they're ready to share them with you at the drop of a hat. You just have to believe in your ability and make your dreams come true."

2. Take it in little steps. I learned the value of this precept[4] when I was a ski instructor, taking novices to a difficult slope. Going to the edge of the run they would look *all* the way down to the bottom. Invariably the hill would seem too steep and too difficult, so they'd back away.

To help my students overcome their fears, I would tell them not to think of skiing the whole hill. Instead, just try making the first turn.

This changed their focus. They were looking at what they *could* do, rather than at what they couldn't do. After a few turns they would become more confident and, without any prodding, take off down the slope.

The same approach can help you. When starting something new, don't focus on the whole task in front of you. Figure out a first step and make it one you are reasonably sure of accomplishing. Lots of these little steps will eventually enable you to reach your goal.

---

[3] **persevere** (per/suh/VEER): to persist in spite of opposition

[4] **precept** (PREE/sept): a general rule or principle

3. Don't say "don't." At times, when facing a new situation, we rehearse our own defeat by spending too much time anticipating the worst. I remember talking with a young lawyer about to begin her first jury trial. She was very nervous. I asked what impression she wanted to make on the jury. She replied, "I don't want to look too inexperienced, too young or too naive. I don't want them to suspect this is my first trial. I don't . . ."

This lawyer had fallen victim to "The Don'ts," a form of negative goal setting. The Don'ts can be self-fulfilling because your mind responds to pictures.

Research conducted at Stanford University shows that an image in the mind fires the nervous system the same way as actually doing something. That means when a golfer tells himself, *Don't hit the ball into the water,* his mind sees the image of ball-going-into-water. So guess where the ball is likely to go?

Consequently, before going into any pressure-packed situation, focus only on what you want to have happen. I asked the lawyer again how she wanted to appear at her first trial, and this time she said, "I want to look professional and self-assured."

I told her to create a picture of what "self-assured" would look like. To her it meant moving confidently around the courtroom, using convincing body language, making eye contact with the witnesses and jury, and projecting her voice so that it could be heard from the judge's bench to the back door. She also imagined a skillful closing argument and a winning verdict. A few weeks after this positive dress rehearsal, the young lawyer won her first trial.

4. Make your own rules. Most successful people are mavericks whose minds roam outside traditional ways of thinking. Instead of trying to refine old formulas, they invent new ones.

When Jean-Claude Killy made the French national ski team in the early 1960s, he was prepared to work harder than anyone else to be the best. At the crack of dawn he would run up the slopes with his skis on, an unbelievably grueling activity. In the evening he would lift weights, run sprints—anything to get an edge.

UPI

Jean-Claude Killy

But the other team members were working as hard and long as he was.

He realized instinctively that simply training harder would never be enough.

Killy then began challenging the basic theories of racing technique. Each week he would try something different to see if he could find a better, faster way down the mountain.

His experiments resulted in a new style that was almost exactly opposite the accepted technique of the time. It involved skiing with his legs *apart* (not together) for better balance and *sitting back* (not forward) on the skis when he came to a turn. He also used ski poles in an unorthodox way—to propel himself as he skied. The explosive new style helped cut Killy's racing times dramatically.

In 1966 and 1967 he captured virtually every major skiing trophy. The next year he won three gold medals in the Winter Olympics, a record in ski racing that has never been topped.

Killy learned an important secret shared by many creative people: innovations don't require genius, just a willingness to question the way things have always been done.

5. Learn from your mistakes. No matter how much you prepare, one thing is certain: when you are trying something new, you *will* make mistakes. No writer, salesperson or athlete escapes failure, if he continually challenges himself.

In any walk of life, disappointments will precede success. As Walter Wriston, former chairman of Citicorp, said, "Failure is not a crime. Failure to learn from failure is."

When Jim Burke became the head of a new products division at Johnson & Johnson, one of his first projects was the development of a children's chest rub. The product failed miserably, and Burke expected that he would be fired.

When he was called in to see the chairman of the board, however, he met a surprising reception. "Are you the one who just cost us all that money?" asked Robert Wood Johnson. "Well, I just want to congratulate you. If you are making mistakes, that means you are taking risks, and we won't grow unless you take risks." Some years later, when Burke himself became chairman of J&J, he continued to spread that word.

By embracing risk, you will accomplish more than you ever thought you could. In the process you will transform your life into an exciting adventure that will constantly challenge, reward and rejuvenate you.

▶ **Revisit Your Strategy: Use Your Prior Experience**

Below is a list of the people used as examples in the article. Think about an experience you had with taking risks. Write a few sentences about it. Tell which example it most resembles and why. Share your experience with a classmate or your instructor.

- tennis star Monica Seles
- printing company bookkeeper
- novice skiers
- the young lawyer
- skier Jean-Claude Killy
- Jim Burke of Johnson & Johnson

After You Read

A. Comprehension Check

1. Monica Seles lost her tennis match because she was
(1) crestfallen
(2) weak
(3) cautious
(4) distracted

2. When you face a new situation, the authors advise you to
(1) picture yourself succeeding
(2) look professional and self-assured
(3) make a list of do's and don'ts
(4) plan for problems

3. Jean-Claude Killy developed a skiing style that contrasted with what other skiers were doing in all of the following ways *except*
(1) the position of his legs
(2) his position coming into a turn
(3) the way he held his head
(4) the way he used his ski poles

4. To succeed as Jean-Claude Killy did, you should
(1) train very hard
(2) try to find new ways of doing things
(3) play it safe
(4) focus on one small step at a time

5. When you challenge yourself to try something new, you will
(1) refuse to be afraid
(2) heed others' warnings
(3) set sure goals
(4) make some mistakes

6. In the sentence "Most successful people are *mavericks* whose minds roam outside traditional ways of thinking," *mavericks* means
(1) people who don't like other people
(2) people who don't go along with the crowd
(3) people who prefer to be alone
(4) people who try to harm other people

B. Read between the Lines

Check off each of the following sayings that the authors would probably agree with. Find evidence in the article to support your answers.

____ **1.** If at first you don't succeed, try, try again.
____ **2.** A bird in the hand is worth two in the bush.
____ **3.** Never say never.
____ **4.** Be content with your lot; one cannot be first in everything.
____ **5.** The sky's the limit.
____ **6.** Better safe than sorry.

C. Think beyond the Reading

Think about the article and discuss it with a partner. Answer the questions in writing on separate paper if you wish.

1. Do you think the authors believe that you should always ignore advice? If not, how would they suggest deciding what advice to follow and what advice to ignore? What would you suggest?

2. Look back at your answers to questions 2 and 3 in Before You Read on page 142. Did anything in the article surprise you or change your mind? If so, what?

Think About It: Identify Problems and Solutions

A **problem** is something that needs to be fixed. A **solution** is what fixes the problem. In the article you read, the authors described some people with problems and explained how the people solved those problems. In general, these are the steps to solving a problem:

Step 1. State the problem.
Step 2. Identify the cause.
Step 3. Think of possible solutions.
Step 4. Evaluate the possible solutions, and choose the best one.
Step 5. Develop a plan to carry out the solution, and follow it.

A. Look at Problems and Solutions

Look back at section 3 of the article, which describes a young lawyer about to begin her first jury trial. Here are the steps to solving her problem as she might have expressed them:

Step 1. State the problem: I don't want to look as if this is my first trial, even though it is.
Step 2. Identify the cause: I'm very nervous about what might happen.
Step 3. Think of possible solutions:
  Solution 1: I can imagine all the things that could go wrong and try to prepare to avoid them.
  Solution 2: I can imagine what a positive performance would be like and try to achieve it.
Step 4. Evaluate the possible solutions:
  Solution 1: Imagining things going wrong may make those things happen.
  Solution 2: Imagining things going right might help those things to happen.
  Choose the best one: Solution 2.

Now complete the final step as the young lawyer solved her problem:

Step 5. Develop a plan to carry out the solution, and follow it:

The young lawyer's plan included these actions: (1) I'll picture myself moving confidently around the room, using convincing body language, making eye contact, and projecting my voice. (2) I'll imagine myself giving a skillful closing argument and winning the case.

Tip One way to evaluate a solution is to ask yourself, "Does this solution get rid of the cause of the problem?"

B. Practice

Reread the following story of Jean-Claude Killy. Then complete the steps that Killy took to identify and solve his problem. The first two steps are done for you.

▶ When Jean-Claude Killy made the French national ski team in the early 1960s, he was prepared to work harder than anyone else to be the best. At the crack of dawn he would run up the slopes with his skis on, an unbelievably grueling activity. In the evening he would lift weights, run sprints—anything to get an edge.

But the other team members were working as hard and long as he was. He realized instinctively that simply training harder would never be enough.

Killy then began challenging the basic theories of racing technique. Each week he would try something different to see if he could find a better, faster way down the mountain.

His experiments resulted in a new style that was almost exactly opposite the accepted technique of the time. It involved skiing with his legs *apart* (not together) for better balance and *sitting back* (not forward) on the skis when he came to a turn. He also used ski poles in an unorthodox way—to propel himself as he skied. The explosive new style helped cut Killy's racing times dramatically.

Step 1. State the problem: Although I want to be the world's fastest skier, I'm not.

Step 2. Identify the cause or causes: I haven't found a way to ski faster than the best skiers in the world.

Step 3. Think of possible solutions:

Solution 1: ____________________

Solution 2: ____________________

Step 4. Evaluate the possible solutions:

Solution 1: ____________________

Solution 2: ____________________

Choose the best one: ____________________

Step 5. Develop a plan to carry out the solution, and follow it:

____

▶ **Talk About It**

Interview a friend or relative about taking risks. Ask:

- Did you ever take a big risk? Was it successful? Would you take it again?
- Did you ever decide to avoid taking a risk? How did that turn out? If given another chance, would you take the risk this time?

Discuss with classmates how people decide what risks to take.

Write About It: Write a Narrative Essay

In "Do You Risk Enough to Succeed?" the authors tell the stories of people and how they took risks to solve their problems and achieve success. Now you will have a chance to write a narrative essay telling about a risk. First, study the sample.

Study the Sample

Read the steps below to see what the writer considered as he developed his narrative essay.

Step 1: **Picking a Topic.** The writer chose to write about a risk he and his wife took by starting their own business.

Step 2: **Developing and Organizing Ideas.** The writer listed the events associated with taking the risk. He then numbered them in the order in which he would write about them.

1. My wife lost her job, and mine at greenhouse was nearly over.
2. Looked in newspaper and asked friends and relatives for news about jobs. Kept my eyes and ears open.
3. Customer walked into shop, needing office plants.
4. Started thinking of new office park and the demand for plants.
5. Decided to take the big risk of going into business on my own.
6. Got contracts with businesses for plants.
7. Negotiated with Baker family to rent and possibly buy greenhouse.
8. Have worked hard ever since!

Now read the writer's narrative essay on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Think of a time when you took a big risk. Or you might want to write about a big risk you decided not to take. Use the suggestions below to help you think of a topic.

- changing jobs
- getting married
- getting divorced
- moving to a new community
- standing up to an authority
- trusting someone

Step 2: List and organize your thoughts. Include the answers to these questions: (1) What led to your decision about taking a big risk? (2) How did taking the risk—or not taking it—turn out? (3) Would you do the same thing if given a second chance?

B. Writing

Now on separate paper, write a narrative essay about the risk you did or did not take.

A Growing Business

Last year, my wife and I found ourselves taking a big risk. We were scared, but everything is working out—so far!

In February, my wife lost her bookkeeping job. Just as suddenly, the owner of the greenhouse where I worked as manager died of a heart attack. His family announced that they were going to close the business because no one in the family wanted to run it. Things looked pretty gloomy. My wife and I read the want ads each day and asked everyone we knew about possible job openings. Then one morning, as I was hanging a Going Out of Business sign at the greenhouse shop, the door opened, and in walked the answer to my problems—though I didn't know it at the time.

The customer was an office manager whose company had just moved into the new office park on the edge of town. She was looking for potted plants to place in the reception areas and offices. "I don't know why I got stuck doing this," she said. "I don't know anything about plants. I'm sure in a few weeks they'll all be dead."

While I was helping her select her purchases, my mind was racing. Perhaps as many as a dozen firms had recently opened offices in the new office park, and there were several hundred more acres with construction underway.

That afternoon, I drove out to the office park. By six o'clock that evening, I had signed contracts with seven companies to rent plants from me and pay me a fee to maintain them. Within a week, I had worked out an agreement to lease the greenhouse and shop from the owner's family, with an option to buy.

This past year, I've been purchasing supplies, tending greenhouse plants, and traveling between the greenhouse and the office park to maintain them. My wife is kept busy serving customers in the shop and keeping the books. Things have been tough at times, but we are hanging on. Each month is a little better than the one before. And one day, we hope to be the proud owners of Greenery Row.

Tip You may find that a time line is the best way to organize your ideas for your essay. Or if you are writing about a risk that you took to solve a problem, you might want to use a five-step problem/solution outline, like the one in Think About It on page 148. Use the organizing method that works best for you.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Writing Skills Mini-Lesson: Correcting Run-on Sentences

Writing complete, separate sentences helps make your ideas easy to understand. If you run your sentences together, your ideas will not be clear. A **run-on sentence** has two or more independent clauses run together without a connecting word or correct punctuation. Look at this example:

Run-on sentence: They loved each other, they thought marriage was risky.

Here are three ways to fix a run-on sentence like the one above:

1. **Divide the run-on into separate sentences.** Each sentence will have its own subject and verb, begin with a capital letter, and end with a period.

   They loved each other. They thought marriage was risky.

2. **Join the two independent clauses into a compound sentence.** Use a comma and a connecting word like *and, or, but, yet,* or *so.*

   They loved each other, **but** they thought marriage was risky.

3. **Create a complex sentence.** Use a connecting word like *when, after, because,* or *although.* Place the connecting word at the beginning of the dependent clause. Remember to use a comma if the dependent clause comes at the beginning of the sentence.

   Although they loved each other, they thought marriage was risky.

   They thought marriage was risky **even though they loved each other.**

Practice

On separate paper, rewrite each run-on sentence in *two* ways to make it correct.

1. Marriage can be a big risk, some people never take it.
2. Pam and Glen got married they had been in love for three years.
3. Pam and Glen wanted children one day, they wanted to raise them together.
4. They decided to get married they thought about the risk of divorce.
5. About half of all marriages end in divorce they knew these odds.
6. Pam and Glen had had some disagreements, they had always worked them out.
7. They were willing to take the risk their love was strong.
8. They were married for five years, they started having serious problems.
9. Pam and Glen still loved each other neither wanted to risk divorce.
10. They went to a marriage counselor, they now believe their marriage will last.

Unit 4 Review

Reading Review

"One can resist an invasion of armies," Victor Hugo wrote, "but not an idea whose time has come." That is true in any field of human endeavor: the arts, the sciences, religion, government, business. The strength of a nation lies in its ideas, and nowhere is this more visible than in the American workplace, which has given new meaning to the power of a great idea.

Robot Helper

David Mazie

As Steve Roberts walked along the production line of the Ford Motor Co. plant in Lansdale, Pa., a small, slight woman with curly blond hair stopped him. "You say you want ideas," Florence Shuler said. "Well, look at this!"

Roberts was in charge of Ford's new employee-suggestion program for the Lansdale plant, and moments later he stood looking into a metal cabinet near Shuler's workstation. Inside were more than 42,000 thumbnail-size electronic parts, components of the computer "brain" in almost every Ford, Lincoln and Mercury vehicle. The parts had all been rejected by robots because the leads were bent. "That's ridiculous!" Shuler said. "On most of them, the wires are bent just a little. There must be a way to straighten them to avoid waste."

A materials handler and 34-year veteran with Ford, Shuler had not bothered offering ideas under Ford's old employee-suggestion plan. "Nobody paid attention to suggestions," she says, "and if they did, it took forever to get anything done."

Then in 1992, Ford launched the Continuous Improvement Recognition System (CIRS). It features a team approach to preparing suggestions. Evaluation comes within 30 to 45 days, and winners receive "Ford Points" exchangeable for trips, Ford products and other prizes.

A few weeks after CIRS was announced, Shuler stopped Roberts and showed him the cabinet full of rejected parts. Impressed, Roberts urged her to form a team and prepare a suggestion. As her team, Shuler chose Ruth Hunter, 45, a parts-salvage clerk who worked alongside Shuler; Jim Himmelberger, 33, a manufacturing technologist; Bob Obold, 29, an assembly-line supervisor; and Bill Holnick, 62, manufacturing-engineering supervisor.

At the team's first meeting, Holnick summarized their task: "We've got to find a cost-effective way to straighten the leads so no harm is done to components or wires. And we've got to determine how much money we'll save by salvaging these parts."

During the next six weeks, the group came up with a die, or machine unit, that would successfully straighten 98 percent of the bent leads fed into it. Shuler worked with Hunter on cost analysis, Himmelberger designed the die, Obold did the testing, and Holnick coordinated and supervised.

In October 1992, Shuler submitted the team's proposal, which was approved in nine days. The team's die is now used to straighten leads on ten components. The plant's savings in 1994 totaled $215,000.

For the idea, Shuler and her team received "Ford Points" worth $10,000, or $2000 for each team member. Even beyond the financial reward, there was a bigger and more personal prize as well. "We saw how much we needed each other and how each of us could help the others," Ruth Hunter says. "It would have been impossible to do this without the whole team."

Choose the best answer to each question.

1. What was the problem at the Ford Motor plant described in the article?
   (1) defective robots
   (2) lack of leadership
   (3) basically good parts rejected as defective
   (4) low morale among the workers

2. What was Florence Shuler's first step after being asked to solve the problem?
   (1) She made a cost analysis.
   (2) She wrote a proposal for company executives.
   (3) She built a machine to fix defective parts.
   (4) She assembled a team to work on the problem.

3. What conclusion can be drawn from the experience at the Ford Motor plant?
   (1) Employees should not speak out.
   (2) It pays to encourage and reward good ideas.
   (3) Most employees won't work hard unless they are rewarded for it.
   (4) Robots cannot be counted on.

4. Based on Florence Shuler's actions, what kind of person does she seem to be?
   (1) complaining
   (2) capable
   (3) bossy
   (4) friendly

Dr. Frank Farley has spent 20 years studying what he calls "Type T personalities." Big T types are risk takers; little-t types play it safe. Annetta Miller discusses some of the possible explanations Dr. Farley and other researchers have found.

A Sensible Guide to Risk Taking

Annetta Miller

What makes some people rule breakers and others by-the-book traditionalists? Scientists believe that to a large extent the answer is in our genes. In a study comparing 70 sets of twins who had been separated at birth by adoption and 300 pairs who had been raised together, psychologist David Lykken and his colleagues at the University of Minnesota found that inheritance plays a significant role in how fearless we are.

The researchers asked each twin questions like, "Would you rather be in an earthquake or work for a week digging mud out of a basement?" Based on the answers, the Minnesota team concluded that genetic factors account for at least 40 percent of the differences in individuals' willingness to take risks.

Whether you love risk or hate it may be partly physiological, with roots in the central nervous system. One theory holds that people unconsciously seek to maintain a certain level of nervous-system arousal. Thrill seekers may have a higher arousal threshold, which they attempt to reach through stimulating pursuits—going scuba diving at the Great Barrier Reef, for example, or having a career such as risk arbitrage. It also may be that Big T types need more stimulation than others to get aroused. On the other hand, little-t types may be so sensitive that when faced with too much intensity, they retreat to safer surroundings, be it a quiet vacation spot or a secure career path.

The Gender Influence

In general, men are more apt than women to take physical risks such as hang gliding. Some scientists have hypothesized that testosterone—which men produce in much greater quantities—is the impetus for thrill-seeking behavior. However, studies are inconclusive, and researchers say that the hormone theory is unlikely to account for all the gender differences in Type T tendencies.

Cultural mores also play a big role. Women generally have been discouraged, even prohibited, from taking risks. In the business world, this couldn't be more obvious. "It's hard to be a risk taker if you're already perceived as being an outsider," says Muriel Vogel, Ph.D., a New York City human-resources consultant and a career adviser to women. "That's why a man will be more apt to say to his boss, 'I need $6 million for a piece of equipment,' while a woman won't be as likely to put herself out on a limb."

However, as women's role in society evolves, risk taking is beginning to achieve equal-opportunity status—at least in the non-physical arena. In 1986, Farley and colleagues screened a group of ninth-grade girls and boys for psychological traits ranging from creativity to delinquency, all factors related to Type T behavior. They found a striking difference in the way boys and girls manifested the behavior.

In girls, the Big T personality was associated with creativity and a willingness to take mental risks, such as trying an untested approach to a problem, or social risks, such as speaking up in class. However, in boys the trait most often showed up in the form of delinquent behavior—petty theft, vandalism and the like.

Choose the best answer to each question.

5. Which statement best expresses the main idea of this article?
  (1) Men are more likely than women to take risks.
  (2) Some thrill-seeking boys steal or vandalize.
  (3) Your approach to risk taking is affected by your genes and culture.
  (4) Understanding risk taking helps you become a smart risk taker.

6. What is one way in which males and females differ in risk taking?
  (1) Big T type girls are more likely to try a new way to solve a problem.
  (2) Big T type boys are more likely to be creative.
  (3) Men are less likely to take physical risks.
  (4) Women are more likely to have a higher threshold for risk.

7. Based on the findings of the study by Dr. Farley, you can conclude that
  (1) boys and girls have the same willingness to take risks
  (2) boys are more likely than girls to get into trouble with the law
  (3) all delinquency is caused by Type T behavior
  (4) girls need to learn to speak up more often

8. If low risk taking by women is seen as a problem, its cause is at least partly that
  (1) women are not as physical as men
  (2) women have not been in business long enough
  (3) girls are less creative than boys
  (4) girls traditionally have been taught not to take risks

The Writing Process

In Unit 4, you wrote three first drafts. Choose below the draft that you would like to work with further. You will revise, edit, and make a final copy of this draft.

____ your character sketch of someone you know on pages 130–131
____ your opinion essay on pages 140–141
____ your narrative essay telling about a risk you did or did not take on pages 150–151

Find the first draft you chose. Then turn to page 176 in this book. Follow steps 3, 4, and 5 in the Writing Process to create a final draft.

As you revise, check your draft for these specific points.

Character sketch: Have you included details that help your reader picture and understand the person you are writing about?

Opinion essay: Do you state your opinion clearly at the beginning? Have you included reasons, facts, and examples to support your opinion?

Narrative essay: Have you organized the events? Do you tell how your decision turned out and whether you are happy with it?

Skills Review

This Skills Review will let you see how well you can use the skills taught in this book. When you have finished Units 1–4, complete this review. Then share your work with your instructor.

Reading Skills Review

Read each passage and answer the questions that follow.

People who have applied for a job may get impatient waiting to hear from the employer. Here's a look at the process from the employer's point of view.

The Employer's Viewpoint

Peggi Ridgway

Often there are several qualified applicants and only one job opening. The employer must narrow the field and select only one person. This is a tedious and time-consuming process.

The employer will consider the applicant's . . .

- Job skills and knowledge
- Number of months/years of experience
- Formal training/education
- Length of time on jobs (stability)
- Overall presentation in the interview and on the application/resume
- Initiative/motivation (demonstrated by work history and interview information)
- Enthusiasm/interest (shown in interview)
- Ability to work with others
- Verbal/written communication skills
- Ability and willingness to learn new methods and procedures
- Salary expectations

You may be absolutely sure that you meet ALL the requirements for the advertised position. And you may be right. What you don't know, however, may be that you are one of four people, ALL of whom meet ALL of the requirements. This is the point where the employer delves deeper into qualifications, calls additional references, confers with his boss or the department supervisor, and thoroughly evaluates each top candidate. This is a crucial point. An applicant with an edge on the competition—having more advanced training, additional experience in a related field, stability, a mature approach to the job and a glowing reference—will be chosen.

The highly qualified applicants may not necessarily be advised when the employer makes an offer to one of them. The employer does not want to disqualify candidates just yet—it's too early! If the offer is declined, someone else must be considered. This creates an in-between stage for the other applicants which can become frustrating.

Even top candidates get little or no news from some employers as the field narrows. Knowing the strategy—and reasons for these in-between stages—you can stay in the game all the way to the top.

▲▼▲

What Do Those People Do All Day, Anyway?

While some companies have formal procedures for responding to applicants, including acknowledgments by letter or postcard, most do not. Many are minimally staffed. Even human resource departments, which address employment issues daily, devote their time to a large variety of other issues and are unable to respond to the dozens (sometimes hundreds) of employment inquiries they receive weekly. Company personnel are fully occupied with group insurance, retirement, payroll, discipline, training and attendance matters, to name only a few. It's a sign of our times that, in today's highly productive office there is little time for the courtesy of applicant acknowledgment.

Choose the best answer to each question.

1. What is the main idea of this article?
- (1) Final selection for a job opening can take a long time because often there are several qualified candidates.
- (2) Knowing what an employer looks for in an applicant can help you land a job.
- (3) Even highly qualified candidates may not hear from an employer right away.
- (4) Application forms and interviews are equally important in making a good impression.

2. What often happens because human resource departments are minimally staffed?
- (1) Qualified applicants do not know when the employer makes an offer to one of them.
- (2) Insurance, retirement, payroll, and other matters may be left undone while applicants are screened.
- (3) Only applicants who meet all the requirements are given interviews.
- (4) Even top candidates for a job may not hear from the company during the selection process.

3. Highly qualified job applicants who have not heard from an employer may make the mistake of
- (1) giving up on the job
- (2) thinking they are still being considered
- (3) contacting the employer
- (4) assuming the job is still open

4. From this article, we can conclude that employers seem to place the greatest emphasis on
- (1) professional courtesy
- (2) selecting the best candidate for a job
- (3) a quick employee selection process
- (4) developing a pool of qualified candidates

BEST COPY AVAILABLE

You are familiar with Robert Fulghum as the author of "A Modern Cinderella Story" on pages 77–78. Here he tells a story about a wise teacher who took a chance on her students and how it paid off.

A Different Kind of Cinderella Story

Robert Fulghum

A kindergarten teacher I know was asked to have her class dramatize a fairy tale for a teacher's conference. After much discussion, the children achieved consensus on that old favorite, "Cinderella." The classic old "rags to riches" story that never dies. "Cream will rise" is the moral of this tale—someday you may get what you think you deserve. It's why adults play the lottery with such passion.

"Cinderella" was a good choice from the teacher's point of view because there were many parts and lots of room for discretionary padding of parts so that every child in the class could be in the play. A list of characters was compiled as the class talked through the plot of the drama: There was the absolutely ravishing Cinderella, the evil stepmother, the two wicked and dumb stepsisters, the beautiful and wise fairy godmother, the pumpkin, mice, coachman, horses, the king, all the people at the king's ball—generals, admirals, knights, princesses, and, of course, that ultimate object of fabled desire, the Prince—good news incarnate.

The children were allowed to choose roles for themselves. As the parts were allotted, each child was labeled with felt pen and paper, and sent to stand over on the other side of the room while casting was completed. Finally, every child had a part.

Except one.

One small boy. Who had remained quiet and disengaged from the selection process. A somewhat enigmatic kid—"different"—and because he was plump for his age, often teased by the other children.

"Well, Norman," said the teacher, "who are you going to be?"

"Well," replied Norman, "I am going to be the pig."

"Pig? There's no pig in this story."

"Well, there is now."

Wisdom was fortunately included in the teacher's tool bag. She looked carefully at Norman. What harm? It was a bit of casting to type. Norman did have a certain pigginess about him, all right. So be it. Norman was declared the pig in the story of Cinderella. Nobody else wanted to be the pig, anyhow, so it was quite fine with the class. And since there was nothing in the script explaining what the pig was supposed to do, the action was left up to Norman.

As it turned out, Norman gave himself a walk-on part. The pig walked along with Cinderella wherever Cinderella went, ambling along on all fours in a piggy way, in a costume of his own devising—pink long underwear complete with trapdoor rear flap, pipe-cleaner tail, and a paper cup for a nose. He made no sound. He simply sat on his back haunches and observed what was going on, like some silently supportive Greek chorus. The expressions on his face reflected the details of the dramatic action. Looking worried, sad, anxious, hopeful, puzzled, mad, bored, sick, and pleased as the moment required. There was no doubt about what was going on, and no doubt that it was important. One look at the pig and you knew. The pig was so earnest. So sincere. So very "there." The pig brought gravity and mythic import to this well-worn fairy tale.

At the climax, when the Prince finally placed the glass slipper on the Princess's foot and the ecstatic couple hugged and rode off to live happily ever after, the pig went wild with joy, danced around on his hind legs, and broke his silence by barking.

In rehearsal, the teacher had tried explaining to Norman that even if there was a pig in the Cinderella story, pigs don't bark. But as she expected, Norman explained that *this* pig barked.

And the barking, she had to admit, *was* well done.

The presentation at the teacher's conference was a smash hit.

At the curtain call, guess who received a standing ovation?

Of course. Norman, the barking pig.

Who was, after all, the *real* Cinderella story.

Word of a good thing gets around, and the kindergarten class had many invitations to come and perform Cinderella. Sometimes the teacher would have to explain what it was about the performance that was unique.

"It has a pig in it, you see?"

"Oh, really?"

"Yes, the star of the show is . . . a *barking* pig."

"But there's no barking pig in 'Cinderella.'"

"Well, there is now."

Choose the best answer to each question.

5. How did the teacher solve the problem of the children wanting to choose different fairy tales to dramatize?
(1) She chose the fairy tale herself.
(2) She appointed a small committee to decide.
(3) A child named Norman decided.
(4) The children reached consensus through discussion.

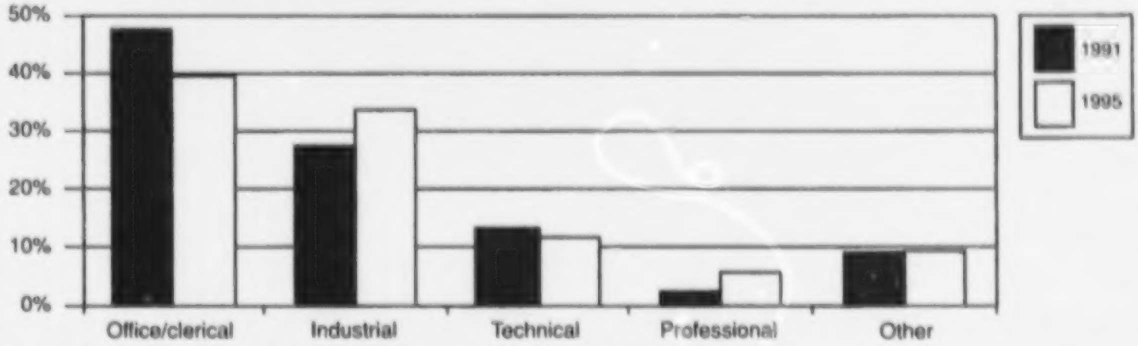
6. Which term below best describes the author's tone in this piece?
(1) critical
(2) humorous
(3) ridiculing
(4) puzzled

7. Which term best describes the character of the pig as he was portrayed by Norman?
(1) brave
(2) unconcerned
(3) sympathetic
(4) bossy

8. Which of the following statements is the author's main point?
(1) A kindergarten teacher let a child play a pig in a play.
(2) A kindergarten class created an excellent play out of "Cinderella."
(3) "Cinderella" is a good story for kindergarten students to act out.
(4) Like Cinderella, a kindergarten student succeeded and got his due praise.

The graph below shows the percent of total payroll that temporary workers earned in various industries during 1991 and 1995.

Percent of Payroll Represented by Temporary Workers by Industry Group



Source: National Association of Temporary and Staffing Services, cited by *Chicago Tribune*, June 17, 1996

Choose the best answer to each question.

9. In which two industry groups did temporary workers earn a larger percentage of payroll in 1995 than in 1991?
   (1) office/clerical and industrial
   (2) office/clerical and technical
   (3) technical and other
   (4) industrial and professional

10. Which industry group likely saw the most turnover in its employee rolls from 1991 to 1995?
    (1) office/clerical
    (2) industrial
    (3) technical
    (4) professional

11. In which groups did the percentage of payroll earned by temporary workers decrease from 1991 to 1995?
    (1) office/clerical and industrial
    (2) office/clerical and technical
    (3) industrial and professional
    (4) industrial and technical

Write About It

On separate paper, write about the topic below. Then use the Revising Checklist.

Topic: Do you think that people today have a harder time making a living than their parents and grandparents did? Or do you think it is easier today? Why? Write three or more paragraphs. Support your opinion with reasons and examples.

Revising Checklist

Revise your draft. Check that your draft

____ clearly states your opinion
____ includes reasons to support your opinion
____ includes details or examples to explain your reasons

BEST COPY AVAILABLE

Skills Review Answers

Reading Skills Review

1. (1)
2. (4)
3. (1)
4. (2)
5. (4)
6. (2)
7. (3)
8. (4)
9. (4)
10. (1)
11. (2)

Write About It

Make changes on your first draft to improve your writing. Then recopy your draft and share it with your instructor.

Evaluation Chart

Check your Skills Review Answers. Then, on the chart below, circle the number of any answer you missed. You may need to review the lessons indicated next to that question number.

Question	Skill	Lessons
1	Identify the main idea	3
2	Understand cause and effect	1
3	Make inferences	8
4	Draw conclusions	2, 11
5	Identify problems and solutions	12
6	Identify tone	5
7	Understand characterization	10
8	Identify the main idea	3
9	Compare and contrast	7
10	Make inferences	8
11	Compare and contrast	7

BEST COPY AVAILABLE

Answer Key

When sample answers are given, your answers may use different wording but should be similar to them.

Unit 1: Getting Ahead

▼ Lesson 1

Revisit Your Strategy (p. 17)

Here are examples of thoughts and feelings Marilyn might have had: (2) She felt under pressure and alone. (3) Uncomfortable about going back again, she swallowed her pride to support her kids. (4) She is determined and has higher self-esteem.

After You Read (p. 18)

A. **1.** (3)
2. (1)
3. (4)
4. (2)
5. (3)
6. (4)

B. You should have checked 1, 4, and 5.

Think About It

B. Practice (p. 20)

1.

Cause	Effect
Marilyn's cousin was offered another job.	He told her to call the temporary service about the heat pump plant job.
He told her to call the temporary service about the heat pump plant job.	She called the temporary service and said she was ready to work at the heat pump plant.
She called the temporary service and said she was ready to work at the heat pump plant.	The temporary service said she could try it.

2.

Cause	Effect
Marilyn went out partying.	She would be sick the next day.
She would be sick the next day.	She would be absent from work.
She would be absent from work.	She chalked up too many absences.
She chalked up too many absences.	She got fired.

3.

Cause	Effect
Marilyn's son asked her if she was "sick" again.	She remembered what she went through as a child whose mother had low self-esteem and drank.
She remembered what she went through as a child whose mother had low self-esteem and drank.	She didn't want her children to grow up like that.
She didn't want her children to grow up like that.	She realized she had to make some changes.

▼ Lesson 2

Revisit Your Strategy (p. 26)

1. While about **500,000** people used a union hiring hall to find a job, about **250,000** people were successful using that method. The success rate was about 1 in 2.
2. Of the almost 3 million people who asked relatives about jobs where they work, half a million people were successful using that method. The success rate was 1 in 6.

After You Read (p. 27)

A. **1.** (2)
2. (4)
3. (4)
4. (3)
5. (3)
6. (4)

B. You should have checked 2, 3, 4, and 5.

Think About It

B. Practice (p. 29)

1. c
2. a and c

▼ Lesson 3

Revisit Your Strategy (p. 35)

(3) is the best summary opening statement because it sums up the author's main message. Statement 1 tells only why you need to practice these strategies. Statement 2 is too narrow to be a general opening statement. Statement 4 does not mention any strategies.

After You Read (p. 36)

A. **1.** (1)
2. (4)
3. (3)
4. (3)
5. (2)
6. (4)

BEST COPY AVAILABLE

B. You should have checked 2, 4, and 5.

Think About It

B. Practice (p. 38)

Possible answers:

1a. Main idea of section: Overcoming your nervousness or fear can help you get a raise or promotion.

b. 3 details:

- Don't be afraid to say you're qualified.
- An assistant manager missed chances to get promoted because he didn't speak up for himself.
- You have to work at letting people know what you want.

2a. Main idea of section: Being an "A" player can help you get a raise.

b. Any 3 details:

- Raises aren't automatic.
- You probably won't get a raise if you don't perform well.
- It's more than okay to work hard and take on extra work.
- Be an "eager beaver."
- An assistant who gladly took on extra work got a promotion.

3a. Main idea of section: Use performance reviews to ask for a raise.

b. Any 3 details:

- You often need a performance review to be considered for a raise.
- Before the review, list your strengths and accomplishments.
- Take this opportunity to tell your boss everything you've done for the company.
- If you've worked overtime, mentored, or volunteered, remind your boss.
- Take this opportunity to tell your boss what your career objectives are.

4a. Main idea of section: Have a backup plan in case you don't get a raise.

b. Any 4 details:

- An office manager expected a good discussion, but her boss just said she was getting a 3 percent raise.
- Most raises are decided before you have your review.
- The amount of money for raises is often fixed, so if one person gets a big raise, another worker won't get much.
- If you don't get a raise, tell your boss you're disappointed.
- Remind your boss of your accomplishments and ask for another meeting soon to discuss a raise.
- One worker kept letting his boss know he was serious and ambitious and finally got a raise.

5a. Main idea of section: Finding a better paying job may be the only way to get more money.

b. Any 3 details:

- Look inside your own company first.
- Apply for a job even if you don't have all the qualifications.
- A sales representative didn't get a job he applied for, but he started a plan to get a degree and be considered in the future.
- Seize every opportunity that comes along to show all your skills.

▼ Writing Skills Mini-Lesson: Compound Sentences (p. 41)

1. Kay liked to write about sports, and she had once interviewed Michael Jordan.
2. The newspaper was looking for a sportswriter, and Kay saw the ad.
3. Kay could ignore the ad, or she could take the chance.
4. She really wanted the job, so she applied.
5. The editor liked Kay, but he didn't want to hire a woman.
6. She knows a lot about sports, but the male athletes could be rude to her.
7. Kay showed the editor samples of her work, and the editor read them over.
8. The editor could hire Kay, or he could pass up a gifted sportswriter.
9. The editor was very impressed by Kay's work, so he decided to hire her.
10. Kay took the job, and she became a well-known sportswriter.
11. Kay got married, and then a few years later she had a baby.

12. Kay could stay home with the baby, or she could find a good child-care center.
13. Kay thought about quitting, but she loved her work and wanted to continue.
14. Her husband Fred decided to care for their child, so he quit his job.
15. Now Fred is a full-time father and homemaker, and he couldn't be happier.

▼ Unit 1 Review (p. 42)

1. (1)
2. (4)
3. (3)
4. (1)
5. (2)
6. (1)
7. (2)
8. (3)

Unit 2: Hard Times

▼ Lesson 4

Revisit Your Strategy (p. 50)

1. traveling musicians
2. a store selling supplies
3. food

After You Read (p. 51)

A. 1. (2)
  2. (3)
  3. (2)
  4. (1)
  5. (2)
  6. (4)

B. You should have checked 1, 3, 4, and 6.

Think About It

B. Practice (p. 53)

1. Possible answers: field turning frosty white, big wagons pull into front yard, cotton pickers load onto wagons at daybreak, remains of slavery's plantations
2. Possible answers:

Tender Mornings

- soft make-believe feeling
- whisper and walk on tiptoe
- odors of onions, oranges, kerosene
- wooden slat removed from door
- early morning air
- workers buying food items
- laughing, joking, boasting, bragging
- empty cotton sacks dragged over floor
- murmurs of waking people
- cash register ringing up sales
- sounds and smells touched by supernatural

Afternoon Harshness

- normal Arkansas life
- people dragging
- workers would fold down, dirt-disappointed, to the ground
- grumbles about cheating houses, weighted scales, snakes, skimpy cotton, dusty rows
- fingers cut by mean little cotton bolls
- backs, shoulders, arms, legs resisting further demands
- empty sacks left at the Store
- some sacks needing repair
- heavy knowledge the money wouldn't be enough
- harsh black southern life revealed

▼ Lesson 5

After You Read (p. 59)

A. 1. (1)
  2. (3)
  3. (1)
  4. (2)
  5. (3)

B. You should have checked 2, 4, 5, and 6.

Think About It

B. Practice (p. 61)

1. Possible tone descriptions include *calm, fearful, humble, reasonable.*
2. Possible tone descriptions include *forceful, irritated, pleading, proud.*
3. Possible tone words include *angry, demanding, desperate, forceful, frantic, pleading.*
4. The speaker's tone changes from being relatively calm describing his situation to being angry, desperate, and pleading.

▼ Lesson 6

Revisit Your Strategy (p. 68)

Mel was probably moving around with quick, agitated movements. His voice would be high, even squeaky, at times. Edna was probably more quiet, calmer at the beginning of the scene and more agitated toward the end.

After You Read (p. 69)

A. **1.** (3)
2. (2)
3. (1)
4. (4)
5. (3)
6. (2)

B. **Mel:** 1, 2, 3, and 5 **Edna:** 3, 4, and 5

Think About It

B. **Practice (p. 71)**

1a. The company lost three million dollars. They closed the executive dining room. No one comes to work late anymore.

b. The vice president has been using the same paper clip for three weeks. Nobody goes out to lunch anymore; they bring sandwiches from home and eat them over the waste basket. People are afraid that if they're not to work on time their desks will be sold.

2. No. He actually responds to only one of her questions—"Have they said anything?" Otherwise, he just keeps talking about the office.

3. concerned, disbelieving, and nervous

4. concerned and upset

5. She changes from being concerned and somewhat disbelieving and nervous to being very concerned and upset.

▼ Writing Skills Mini-Lesson: Complex Sentences (p. 74)

A.

2a. **Because** we had little money, we had very few choices.

2b. We had very few choices because we had little money.

3a. We'd be on the street **unless** we could find a place to stay.

3b. Unless we could find a place to stay, we'd be on the street.

4a. We stayed at a shelter **until** we found an affordable apartment.

4b. Until we found an affordable apartment, we stayed at a shelter.

5a. **Although** the new apartment was old and small, it was better than the shelter.

5b. The new apartment was better than the shelter although it was old and small.

B. Possible answers:

1. (When, Because, After) my husband lost his job, we lost our home.

2. (Because, Since) there was room at the shelter, we weren't on the street.

3. (While, When) we were at the shelter, it was hard to sleep at night.

4. There was noise and talking all night (since, because) the shelter was crowded.

5. (Since, Because) I like to cook, I missed being able to do my own cooking.

6. I was grateful for the shelter (when, as long as, because) it was all we had.

7. (When, After, Because, Since) my husband found another job, we moved into a small apartment.

8. (When, Whenever) I think about those weeks in the shelter, I'm grateful for our small apartment.

▼ Unit 2 Review (p. 76)

1. (3)
2. (4)
3. (2)
4. (3)
5. (1)
6. (4)
7. (3)
8. (2)

Unit 3: Then and Now

▼ Lesson 7

After You Read (p. 85)

A. **1.** (1)
2. (2)
3. (4)
4. (4)
5. (3)
6. (2)

B. You should have checked 1, 3, and 5.

Think About It

B. Practice (p. 86)

1.

Then	Point of Contrast	Now
isolation	foreign policy and status	superpower
47 years	life expectancy	75.5 years

2. Any three of these:

1890s Society's Rules	1990s Society's Rules
women's dresses covering ankles	women's dresses of any length
many topics of conversation forbidden	nearly anything can be mentioned
children addressed adults formally	children call adults by first name
children could be beaten for disrespect	many people frown on beating children
loveless marriages but few divorces	unhappy marriages lead to divorces

3. Possible answers:

Before	Point of Contrast	After
women couldn't vote	women's suffrage	women vote
horses and mules	farm work	farm machinery
brutal job	housekeeping	household appliances
discrimination legal	civil rights movement	discrimination against the law

▼ Lesson 8

Revisit Your Strategy (p. 94)

1. challenged, determined, and excited
2a. engrossed and joyful
b. pleased, glad, and proud

After You Read (p. 95)

A. **1.** (3)
2. (3)
3. (4)
4. (2)
5. (1)
6. (4)

B. You should have checked 1, 2, 5, and 7.

Think About It

B. Practice (p. 96)

1. Yes. She worked as a maid for a rich, stylish redhead.
2. No. There is no evidence that she got no help at home.
3. Yes. Her dead husband left her with five children to support.
4. Yes. She describes all the hard work her grandmother did for her family and her employer "until she was nearly 80."
5. No. There is no evidence for this.
6. Yes. Her children went to church and sang hymns.
7. Yes. The author notes that the employers called her grandmother by her first name only, even though she was older.

▼ Lesson 9

Revisit Your Strategy (p. 106)

Some of the details you might have visualized include drills, saws, sanders, and other hand tools for working on metal; unpainted auto bodies sliding steadily along on a conveyor belt or on rollers; loud banging and grinding noises; dirt and dust; bright overhead lights shining on the auto bodies; workers dressed in soiled clothes, aprons, or coveralls, and perhaps wearing dust masks, goggles, and heavy gloves.

After You Read (p. 107)

A. **1.** (4)
  2. (3)
  3. (2)
  4. (1)
  5. (3)
  6. (2)

B. Possible answers:

  1. Answers will vary. Support your answer with evidence from the story.

  2. Walter learned to see people, particularly older people, in a new way—with compassion—and he probably would not have learned that lesson in college.

Think About It

B. Practice (p. 109)

  1a. Sample rewritten from Walter's point of view:
  I could not clarify in my own mind what it was about the inspector's attitude that increased my desperation, not until my silent partner eased up to me from nowhere and said quietly, "Kind of terrified you, didn't he?"

  b. Sample rewritten with the point of view limited to Joe:
  Joe looked at Walter. The young man had a look of uncertainty and even desperation on his face. Joe knew exactly what Walter was thinking. He eased up to Walter from where he stood and said quietly, "Kind of terrified you, didn't he?"

  2. No, because we would be told this character's thoughts and feelings.

  3a. You probably felt Walter was easiest to empathize with.

  b. Because the story was told from a point of view limited to Walter, readers learned only his thoughts and feelings.

▼ Writing Skills Mini-Lesson: Correcting Sentence Fragments (p. 112)

Practice

A. There are different ways to correct the fragments. Here are some suggestions.

Dependent clauses:

1. Before cars were invented, **travel was much slower than it is today.**
2. **People used oil or kerosene lamps** until Edison invented the electric light.
3. After the telephone was invented, **communicating from a distance was easier.**
4. **People had other ways to entertain themselves** when television did not exist.

No verbs:

5. **There were** no cars, airplanes, or trains 200 years ago.
6. First **came** the railroads, then cars.
7. Home entertainment on the radio **came** before TV.
8. **There is** a TV in almost every home today.

No subject and/or incomplete verb:

9. Highways **have been built** all across the continent.
10. **Highways are** bringing people closer together.
11. **People used to read** instead of watching TV every night.
12. **People spent** more time reading, telling stories, and visiting friends.

Incomplete related ideas:

13. The invention of the telephone by Alexander Graham Bell **changed people's lives.**
14. So much business nowadays **is** done by telephone.
15. Although some people still write letters to relatives and friends, **most use the telephone.**
16. Now **we have** e-mail in the computer age and fax machines too.

B. Here is one way to fix the fragments. You may have used other ways.

The house with many windows was built during the Victorian Age. **The Victorian Age was** named for Queen Victoria, **who** ruled the United Kingdom for 63 years, **from** 1837 to 1901. During that time, inventions such as the internal combustion engine, the telephone, and the electric light **paved** the way for the advances of the 20th century.

So many changes **have taken place** in the 20th century. **There have been** changes in transportation and communication. **Now we have** jet planes and fast automobiles, computers, compact disks, photocopiers, and e-mail. **There have been** changes in the way we live. **Such things as** synthetic fabrics, plastics, instant cameras, frozen food, movies, and TV **did not exist before.** Many changes **have taken place** in the field of health. New medicines cure old and new diseases. **We have gained** insights into how diet affects our health**, so people are eating** better and living longer.

Think about the 21st century. What changes do you think we will see?

▼ Unit Review (p. 114)

1. (3)
2. (2)
3. (1)
4. (3)
5. (3)
6. (2)
7. (4)
8. (1)

Unit 4: Taking Chances

▼ Lesson 10

Revisit Your Strategy (p. 125)

1. tired and worried
2. humiliated and resentful
3. softly and without feeling
4. defeated and humiliated
5. outwardly calm but inwardly electrified and disbelieving

After You Read (p. 126)

A. **1.** (1)
  2. (2)
  3. (4)
  4. (3)
  5. (3)
  6. (4)

B. You should have checked 1, 3, and 5.

Think About It

B. Practice (p. 128)

Sample answers:

1a. **Description:** has a troubled relationship with father
Any 1 Detail: wants to strike his father; father never tried to think of what music means to him; father never went to a club to see Mark play

b. **Description:** loves music
Any 1 Detail: has played in clubs; father never tried to think of what music means to him

2a. **Description:** a dreamer
Detail: uses the quiet to think and dream

b. **Description:** likes to be alone with thoughts
Detail: thinks it's pleasant to be the only one awake at night

3a. Mark's mother loves Mark and still wants to look after him. She probably still thinks of him as a small boy.

b. Mark's father enjoys dominating Mark and shows no interest in what Mark cares about or feels.

c. Mark wishes his parents understood him. He is unsure of himself and his future, but he is willing to take risks and to sacrifice for his music.

▼ Lesson 11

Revisit Your Strategy (p. 136)

Each fact that was in the printed list was mentioned or referred to in the article.

After You Read (p. 137)

A. **1.** (4)
  2. (3)
  3. (3)
  4. (1)
  5. (3)
  6. (2)

B. You should have checked 1, 3, and 4.

Think About It

B. Practice (p. 138)

1. b and c
2. a and c
3. b and c
4. c

▼ Lesson 12

After You Read (p. 147)

A. **1.** (3)
2. (1)
3. (3)
4. (2)
5. (4)
6. (2)

B. You should have checked 1, 3, and 5.

Think About It

B. Practice (p. 149)

Step 3. Think of possible solutions:

Solution 1: Work harder than everyone else (run up the slopes with my skis on, lift weights, run sprints to gain strength).

Solution 2: Develop new skiing techniques that no one else uses.

Step 4. Evaluate the possible solutions:

Solution 1: All the other team members are working hard and long too. This won't give me a competitive edge.

Solution 2: If I develop a technique that no one else uses, it will give me a better chance to win.

Choose the best one: I will try to develop a new, faster technique.

Step 5. Develop a plan to carry out the solution and follow it:

Each week I will break one of the "rules" of current skiing technique until I find better ways to ski faster.

▼ Writing Skills Mini-Lesson: Correcting Run-on Sentences (p. 152)

There are different ways to correct the run-ons. Here are some suggestions.

1. Marriage can be a big risk. Some people never take it.
   Because marriage can be a big risk, some people never take it.
2. Pam and Glen got married. They had been in love for three years.
   When Pam and Glen got married, they had been in love for three years.
3. Pam and Glen wanted children one day. They wanted to raise them together.
   Pam and Glen wanted children one day, **and** they wanted to raise them together.
4. **Before** they decided to get married, they thought about the risk of divorce.
   They decided to get married, **but** they thought about the risk of divorce.
5. About half of all marriages end in divorce. They knew these odds.
   About half of all marriages end in divorce, **and** they knew these odds.
6. Pam and Glen had had some disagreements, **but** they had always worked them out.
   Although Pam and Glen had had some disagreements, they had always worked them out.
7. They were willing to take the risk **because** their love was strong.
   Their love was strong, **so** they were willing to take the risk.
8. They were married for five years **when** they started having serious problems.
   After they were married for five years, they started having serious problems.
9. Pam and Glen still loved each other, **and** neither wanted to risk divorce.
   Because Pam and Glen still loved each other, neither wanted to risk divorce.
10. **Because** they went to a marriage counselor, they now believe their marriage will last.
    They went to a marriage counselor, **and** they now believe their marriage will last.

▼ Unit 4 Review (p. 153)

1. (3)
2. (4)
3. (2)
4. (2)
5. (3)
6. (1)
7. (2)
8. (4)

Writing Skills

This section lists the rules you learned in the Writing Skills Mini-Lessons in this book and other information you may find useful when you write.

Writing Compound Sentences

A **compound sentence** has two or more complete thoughts usually joined by one of these connecting words: *and, but, or, so,* or *yet.* To write a compound sentence, follow these rules.

1. **Make each part of the sentence a *complete thought.*** Include a **subject** (who or what the sentence is about) and a **verb** (what the subject does or is) in each part.

   S V S V
   Kay loved sports, and **she wanted** to be a sportswriter.

2. **Use the correct connecting word.**
   - *and* for related ideas
   - *or* for choices
   - *so* for one idea that causes another
   - *but* or *yet* for contrasting ideas

3. **Use a comma before the connecting word.**

   The newspaper needed a sports reporter**, so** the editor placed an ad.
   Kay applied for the job**, and** the editor called her for an interview.
   The editor recognized Kay's talent**, but** he didn't want to hire her.
   Kay's writing sample was good**, yet** she didn't have much experience.
   Kay could walk away**, or** she could speak up for herself.

Writing Complex Sentences

A complex sentence has two parts, an **independent clause** and a **dependent clause,** each with its own subject and verb:

S V S V

If **you lose** your home, **you feel** helpless.

Dependent clause Independent clause

In the sentence above, the **dependent clause** begins with the connecting word *if.* Even though it has a subject and a verb, it does not make sense by itself. It cannot stand alone as a separate sentence. It depends on the independent clause to express a complete thought.

The second part of the example sentence is the **independent clause.** It is a complete thought, so it can stand alone. Here are some guidelines for writing complex sentences.

1. **Punctuation** You can put the dependent clause first or last in a sentence. If the dependent clause is first, put a **comma** after it. If the independent clause is first, do not use a comma.
   If you lose your home, you feel helpless.
   You feel helpless **if you lose your home.**
2. **Connecting words** A dependent clause begins with a dependent connecting word or phrase that indicates the relationship between the ideas in the two clauses. The chart below lists many of the common connecting words and phrases and the relationships they show. Notice that some words have more than one use.

Connecting Words and Phrases	Use to Show
after, as, as long as, as soon as, before, by the time, until, when, whenever, while	time relationships
as, because, in order that, since, so that	cause-and-effect relationships
if, in case, once, provided, unless	conditional relationships (conditions under which an event will occur)
although, even though, while	contrasting relationships

BEST COPY AVAILABLE

Correcting Sentence Fragments

A **complete sentence** contains a subject and a verb and expresses a complete thought. It can stand alone.

A **sentence fragment** does not express a complete thought. It cannot stand alone. Fragments make it hard for readers to understand what a writer means because the thoughts are incomplete. Here are some common types of fragments and ways to fix them.

1. **Fragment:** Before TV was invented.

   As you learned in Unit 2, this fragment is a **dependent clause.** It has a subject *(TV)* and a verb *(was invented),* but it is not a complete thought. It does not make sense by itself. To make a complete sentence, you can attach this fragment to an independent clause. Remember to add a comma after the dependent clause if it comes first:

   Before TV was invented**, people amused themselves in different ways.**
   People amused themselves in different ways before TV was invented.

2. **Fragment:** Televisions and radios two hundred years ago.

   This fragment has **no verb.** It does not make sense without one. To fix it, you can make the fragment into a complete sentence. Add a verb and any other words needed to make a complete thought:

   Televisions and radios **did not exist** two hundred years ago.
   People did not have televisions and radios two hundred years ago.

3. **Fragment:** Invented in the 20th century.

   This fragment has **no subject.** Depending on the subject, *invented* **may not be a complete verb.** To fix this kind of fragment, add a subject and a helping verb if needed to make it complete. You may need to add some other words, too.

   Television and computers were invented in the 20th century.
   Many useful things have been invented in the 20th century.
   Scientists invented **many useful things** in the 20th century.

4. **Fragment:** Thomas Edison. One of our greatest inventors.

   These fragments have **related ideas,** but they are **incomplete.** To fix them, you can combine them by adding a verb and any other necessary words.

   Thomas Edison **was** one of our greatest inventors.
   Thomas Edison, one of our greatest inventors, **was responsible for many changes.**

Correcting Run-on Sentences

Writing complete, separate sentences helps make your ideas easy to understand. If you run your sentences together, your ideas will not be clear. A **run-on sentence** has two or more independent clauses run together without a connecting word or correct punctuation. Look at this example:

Run-on sentence: They loved each other they thought marriage was risky.

Here are three ways to fix a run-on sentence like the one above:

1. **Divide the run-on into separate sentences.** Each sentence will have its own subject and verb, begin with a capital letter, and end with a period.

   They loved each other. They thought marriage was risky.

2. **Join the two independent clauses into a compound sentence.** Use a comma and a connecting word like *and, or, but, yet,* or *so.*

   They loved each other**, but** they thought marriage was risky.

3. **Create a complex sentence.** Use a connecting word like *when, after, because,* or *although.* Place the connecting word at the beginning of the dependent clause. Remember to use a comma if the dependent clause comes at the beginning of the sentence.

   Although they loved each other, they thought marriage was risky.

   They thought marriage was risky **even though they loved each other.**

Capitalization Rules

1. Capitalize the **first word of a sentence.**
2. Capitalize the **word *I*.**
3. Capitalize **people's titles** and **names.**
   Mr. **M**artin **P**agano, **M**s. **C**arla **R**aymundo, **M**rs. **V**ista, **T**ed **B**eck,
   Dr. **A**lbert **C**hoi, **P**rofessor **S**ykes, **S**enator **F**einstein

Tip Capitalize titles only when they are used with the person's name. Do not capitalize them when they appear alone.
I like **P**rofessor Rashid. She is an excellent **p**rofessor.

4. Capitalize **days of the week, holidays,** and **months.**
   Tuesday, **S**aturday, **T**hanksgiving, the **F**ourth of **J**uly, **M**arch, **J**une

Tip Do not capitalize small words like *the, a, of,* or *and* unless they are at the beginning of a sentence.

5. Capitalize **geographical names** such as **cities, states, countries, bodies of water,** and **continents.**
   Detroit, **M**ichigan, **J**apan, **P**acific **O**cean, **E**urope
6. Capitalize **names of organizations, institutions, companies,** and **brands.**
   the **A**merican **C**ancer **S**ociety, **U**niversity of **D**elaware,
   Ford **M**otor **C**ompany, **K**leenex
7. Capitalize **formal names of government bodies.**
   United **S**tates **C**ongress, the **S**upreme **C**ourt, the **C**hicago **C**ity **C**ouncil
8. Capitalize the **important words in titles of works** such as **books, magazines, newspapers, poems, songs, movies, plays, TV shows, etc.**
   ***T**he **P**risoner of **S**econd **A**venue, **G**one with the **W**ind, **T**he **P**rice **I**s **R**ight*

The Writing Process

The Writing Process is a series of stages that can help you create a good piece of writing. These stages are shown below.

1. Prewrite, or plan your writing.

A. Think about your topic.

B. List ideas about your topic.

C. Organize your ideas.
- Decide which ideas you will use.
- Decide the order in which you will use them.
- Use an organizing method that works well for you.

2. Write a first draft.

A. Use your ideas from stage 1. Also add, drop, or change ideas as you see fit.

B. Write about your topic.
- Clearly state your main idea.
- Give specific details—facts, examples, reasons—to support your main idea.
- Group related ideas in paragraphs.
- Include an introduction and a conclusion.

3. Revise your first draft.

A. Check that your first draft
_____ includes your important ideas
_____ develops your topic with supporting details
_____ is clear and easy to understand
_____ uses clue words to signal the organization of your ideas to your reader
_____ has an introduction and a conclusion

B. Make changes to improve your writing.
- Add, cross out, or move ideas.
- Reword ideas to make them clearer.
- Combine related ideas in sentences.

4. Edit your work.

A. Check your draft for
_____ complete sentences
_____ correct spelling
_____ correct punctuation
_____ correct capitalization
_____ correct usage and grammar

B. Correct any mistakes you find. If you need help, use the Writing Skills Handbook on pages 171–175, or ask your instructor.

5. Recopy your draft.

A. Write a final draft. Include all of your revising and editing changes.

B. Compare your first and final drafts. Note improvements.

C. Share your final draft with a classmate, a friend, or your instructor.

Reading and Writing for Today's Adults

Voyager

Voyager is a nine-level program that combines a contemporary theme-based approach with the best elements from traditional instruction. It teaches the essential reading, writing, listening, speaking, and critical thinking skills and strategies needed by adults to function on the job and in today's diverse, rapidly changing, and information-rich society.

Student Books

Nine student books, which take students from the beginning stages of reading through the ninth reading level, form the instructional core of the *Voyager* program. Within each book, units are divided into popular themes and themes into lessons. A reading lesson – authentic literature, informational article, adult student writing, or graphic material – is the heart of each lesson. The reading comprehension, writing, and oral communication activities and skill-building exercises all relate to the reading. Lessons in the early books also teach phonics and other word recognition strategies. Throughout, *Voyager* encourages students to be active learners – engaged in thinking about and applying what they are learning.

Workbooks

Nine workbooks, one for each student book, are filled with exercises that give students extra practice with the major skills taught in the lessons.

Teacher's Resource Guides

Four teacher's resource guides help teachers make the most of *Voyager* and save valuable time. Each teacher's resource guide contains a general overview and orientation, including scope and sequence charts, lesson-by-lesson teacher's notes, extension activities for the student books, and photocopy masters for both instruction and assessment.

Placement Tool

The easy-to-use placement tool helps place students in the appropriate *Voyager* student book.

ISBN 1-56420-157-0

New Readers Press
U.S. Publishing Division of Laubach Literacy
Syracuse, New York
800-448-8878

BEST COPY AVAILABLE

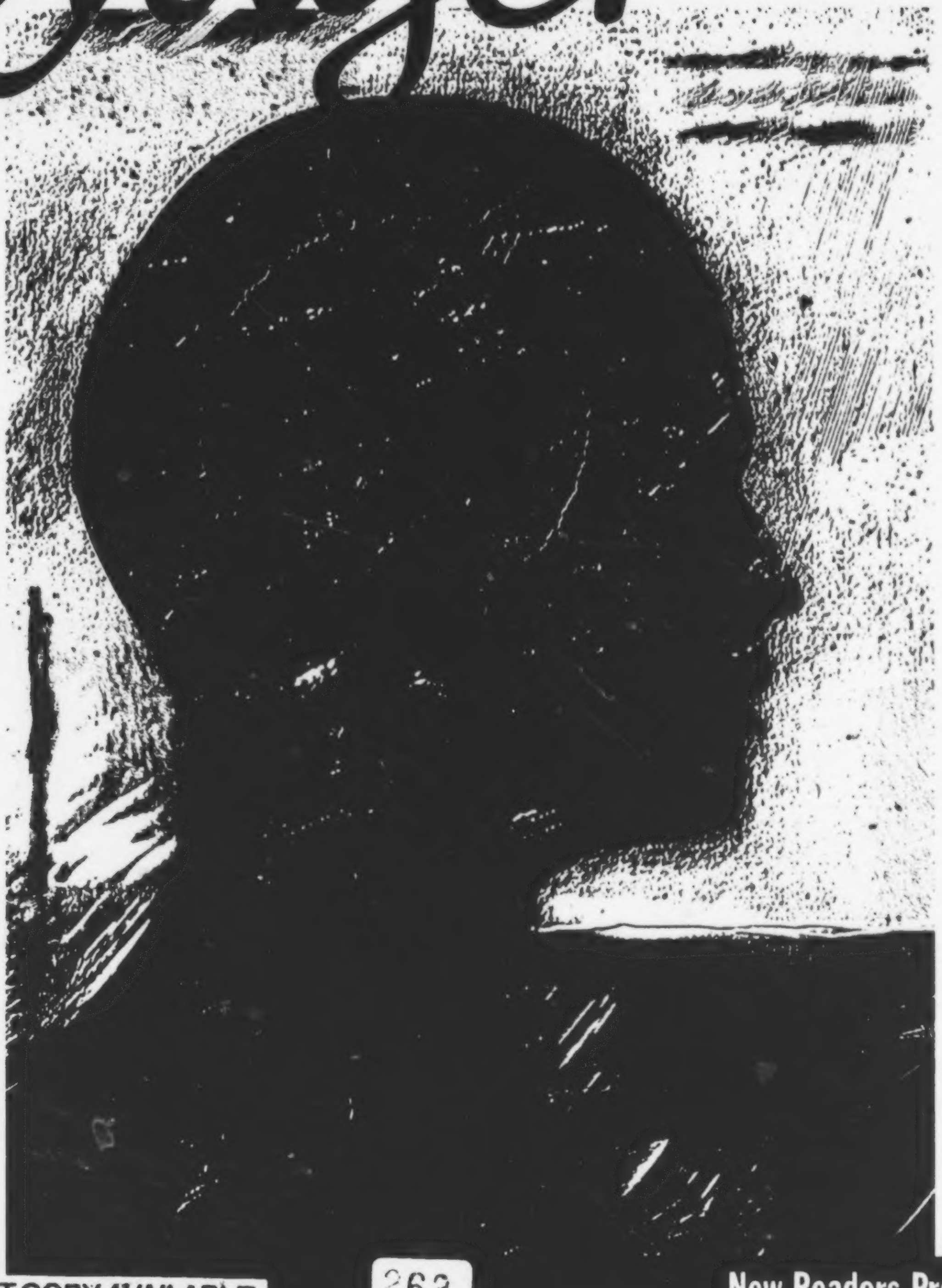
Workbook

CE CETR
0139

Voyager

Reading and Writing for Today's Adults

7



BEST COPY AVAILABLE

New Readers Press

Workbook

Voyager

Reading and Writing for Today's Adults

7

Karen Harrington

Advisers to the Series

Mary Dunn Siedow
Director
North Carolina Literacy Resource Center
Raleigh, NC

Linda Thistlethwaite
Associate Director
The Central Illinois Adult Education Service Center
Western Illinois University
Macomb, IL

New Readers Press

Voyager: Reading and Writing for Today's Adults™ Voyager 7 Workbook
ISBN 1-56420-167-8
Copyright © 1999
New Readers Press
U.S. Publishing Division of Laubach Literacy International
Box 131, Syracuse, NY 13210-0131

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Printed in the United States of America

9 8 7 6 5 4 3

Director of Acquisitions and Development: Christina Jagger
Content Editor: Mary Hutchison
Developer: Learning Unlimited, Oak Park, IL
Developmental Editor: Pamela Bliss
Production Director: Jennifer Lohr
Cover Designer: Gerald Russell
Designer: Kimbrly Koennecke
Copy Editor: Judi Lauber

Contents

▼ Unit 1: Getting Ahead

Lesson 1
  Think About It: Understand Cause-and-Effect Chains 4
Lesson 2
  Think About It: Draw Conclusions 6
Lesson 3
  Think About It: Identify the Main Idea and Details 8
Writing Skills Practice: Compound Sentences 10
Reading Skills Practice 12

▼ Unit 2: Hard Times

Lesson 4
  Think About It: Analyze Setting 14
Lesson 5
  Think About It: Analyze Tone 16
Lesson 6
  Think About It: Analyze Dialogue 18
Writing Skills Practice: Complex Sentences 20
Reading Skills Practice 22

▼ Unit 3: Then and Now

Lesson 7
  Think About It: Compare and Contrast 24
Lesson 8
  Think About It: Make Inferences 26
Lesson 9
  Think About It: Understand Point of View 28
Writing Skills Practice: Correcting Sentence Fragments 30
Reading Skills Writing Practice 32

▼ Unit 4: Taking Chances

Lesson 10
  Think About It: Understand Characterization 34
Lesson 11
  Think About It: Draw Conclusions 36
Lesson 12
  Think About It: Identify Problems and Solutions 38
Writing Skills Practice: Correcting Run-on Sentences 40
Reading Skills Practice 42

▼ Answer Key 44

▶ Lesson 1

Think About It: Understand Cause-and-Effect Chains

A **cause** is an event or action that makes another event or action—an **effect**—happen. In a cause-and-effect chain, the first effect becomes the cause of a second effect, and so on.

Tip Be careful not to confuse events that simply happened one after the other with events that have a cause-and-effect relationship.

A. Read each paragraph of this interview. Then complete each cause-and effect chain.

Working for a Better Life

"Every now and then my children hear people criticizing or making fun of Mexicans who work as cooks or landscapers or maids," remarks Teresa Orozco Ritter. "My children get hurt and upset. They don't understand why people would ridicule Mexicans or anyone else who works hard. I'm afraid they will stop believing in hard work. So I keep telling them that they shouldn't pay any attention—those people are wrong. Working hard at whatever job you do is the way to make a better life."

1. Complete the cause-and-effect chain.

Cause	Effect
Children hear people ridiculing Mexicans who work hard.	Children are hurt and upset.
	Teresa is afraid they will stop believing in hard work.
	Teresa tells them that the people are wrong and working hard is the way to a better life.

BEST COPY AVAILABLE

Teresa's grandparents came to Denver more than 50 years ago. She says, "My grandparents heard that Denver had jobs—and a strong Mexican community. They came here looking for work." And they found plenty of work. In fact, Teresa's grandparents both worked several jobs in order to raise and educate their seven children. Those children—Teresa's mother and aunts and uncles—all graduated from high school, and two attended college. Four members of her family have served in the U.S. armed forces. Teresa explains, "They wanted to give something back to this country that offers its citizens the American Dream."

2. Complete the cause-and-effect chain.

Cause	**Effect**
Grandparents heard there were jobs in Denver.	They came to Denver and found jobs.
	They both worked several jobs to raise and educate their seven children.

B. Read the final paragraph of the interview. Then answer the questions.

> "When I was growing up," continues Teresa, "my parents emphasized that we were Mexican Americans and that we should be proud of our dual heritage. We had the best of both cultures—speaking both languages, celebrating all holidays. And they taught us that it takes desire and hard work to get ahead. That's what I'm trying to teach my children. Isn't that what most Americans want their children to learn?"

Choose the best answer to each question.

1. Teresa is proud of her dual heritage because
- (1) she celebrated all holidays
- (2) her family taught her to be
- (3) she speaks two languages
- (4) she listens to others' criticism

2. What is Teresa trying to teach her children?
- (1) to celebrate the good life
- (2) to be a cook, landscaper, or maid
- (3) to fight for the American dream
- (4) to work hard for what they want in life

BEST COPY AVAILABLE

Lesson 2

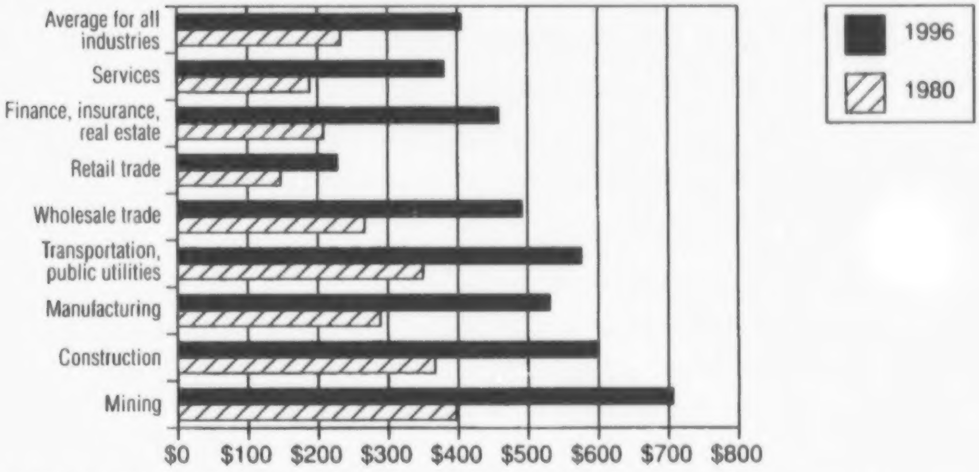
Think About It: Draw Conclusions

When studying a graph, you first put the information it shows into your own words. Then you draw conclusions from it. When you **draw a conclusion,** you use available information to decide something you have not been told directly. Your knowledge about the subject plus the data in the graph can help you draw logical conclusions.

Tip Read the labels on a graph carefully so that you understand what the graph is showing. If you don't understand the information correctly, you may draw wrong conclusions.

Read the explanation and bar graph below, restate the data, and draw conclusions.

Average Weekly Earnings for Nonsupervisory Workers



Source: Statistical Abstract of the United States, 1997

This bar graph shows average weekly earnings for nonsupervisory workers in different industries. The striped bars represent average earnings in 1980. The dark bars represent average earnings in 1996. The bars at the top of the graph show average earnings across all industries.

BEST COPY AVAILABLE

As you read the graph, keep the following in mind. In 1996, close to three-quarters of U.S. jobs were in three industry groups. Services accounted for 37 percent of all jobs, retail trade accounted for 17 percent, and manufacturing accounted for 16 percent.

Choose the best answer to each question.

1. In both 1980 and 1996, the *highest* average weekly earnings for nonsupervisory workers were in
(1) services
(2) wholesale trade
(3) transportation and public utilities
(4) mining

2. In both 1980 and 1996, the *lowest* average weekly earnings for nonsupervisory workers were in
(1) finance, insurance, and real estate
(2) retail trade
(3) manufacturing
(4) construction

3. In 1996, average weekly earnings for nonsupervisory workers in construction were
(1) about $350
(2) about $530
(3) about $600
(4) about $700

4. Between 1980 and 1996, the biggest increase in average weekly earnings for nonsupervisory workers occurred in
(1) services
(2) finance, insurance, and real estate
(3) wholesale trade
(4) mining

5. Between 1980 and 1996, average weekly earnings for nonsupervisory workers more than doubled in
(1) finance, insurance, and real estate
(2) retail trade
(3) transportation and public utilities
(4) construction

6. In 1996, average weekly earnings for nonsupervisory workers were above the average for all industries in all of the following industries *except*
(1) finance, insurance, and real estate
(2) retail trade
(3) wholesale trade
(4) manufacturing

7. Check each conclusion you can draw. Use your background knowledge, information from the introduction, and data from the graph.

____ **a.** The economy did better in 1996 than in 1980.
____ **b.** All nonsupervisory workers earned at least $230 a week in 1996.
____ **c.** In most industries, the weekly earnings for nonsupervisory workers were above the average for all industries in 1996.
____ **d.** In 1996, more than half of jobs in the U.S. were in industries that pay below average wages to nonsupervisory workers.
____ **e.** More nonsupervisory workers work in wholesale trade than in retail trade.

Lesson 3

Think About It: Identify the Main Ideas and Details

The **main idea** of a piece of writing is the central thought or general point of the material. **Details** are the specific facts, examples, and reasons the writer gives to support the main idea. Sometimes the main idea is stated directly by the writer. Sometimes the main idea is implied, and you have to figure it out, based on the details the writer provides.

A piece of writing can have several levels of main ideas:

- The whole piece of writing has one overall main idea, also called the **theme.**
- If the piece of writing has sections, each section has its own main idea.
- Within each section, each paragraph can have its own main idea.

Tip Pay careful attention to the facts, examples, and reasons a writer offers as supporting details. They will help you understand a main idea that is stated or infer a main idea that is not stated directly.

Read the article. Then answer the questions.

Taking Charge of Change

Today's business world is one of constant change. Companies are regularly going through mergers, buyouts, and downsizings. Hundreds of thousands of employees each year are having to deal with relocations, layoffs, pay and benefit cuts, and forced early retirements.

You don't have to be at the mercy of such negative changes, however. You can instigate positive changes instead. But to make such changes and to get ahead, you must take charge of your future.

Have a plan of action. First, decide what it is that you want—the same kind of job, but with more money? More responsibility? Flexible work hours? A different kind of job in the same industry? The same kind of job, but in a different industry? Then figure out how to get what you want, and do it. If training will help you get a better job, enroll in a class to learn the skills you need. Take a different job in your company if it will broaden your skill base and make you a more valuable employee. Develop a list of companies to contact in the future.

Watch for signs that a change is coming. Whether you work in a factory or an office, look for warning signs that your job may be in jeopardy. Is the long-term project you've been working on coming to an end without a replacement? Have you noticed strangers—people who aren't prospective customers or clients—going through the factory, asking questions about your job or department? Is there outright talk of a merger or a buyout?

If you see warning signs, don't waste time worrying about what may or may not happen. Put your plan into action.

1. Reread the first paragraph in the article. Then fill in the main idea and supporting details below.

   a. Main idea of the first paragraph:____

   b. Two details (facts, examples, reasons the writer provides to support this main idea):

   ____

   ____

2. Reread the section "Have a plan of action." Then fill in the main idea and supporting details below.

   a. Main idea of the section:____

   b. Two details (facts, examples, reasons the writer provides to support this main idea):

   ____

   ____

3. Reread the section "Watch for signs that a change is coming." Then fill in the main idea and supporting details below.

   a. Main idea of the section:____

   b. Two details (facts, examples, reasons the writer provides to support this main idea):

   ____

   ____

Choose the best answer to each question.

4. Which of the following statements best expresses the main idea of the article?
   (1) There are constant changes in today's business world.
   (2) You must take charge of your future to manage change.
   (3) Look for warning signs that your job is in jeopardy.
   (4) You need to have an action plan.

5. Which of the following can you infer from the article?
   (1) Today's employees cannot expect to stay with one company until retirement.
   (2) Today's employees should wait to be laid off before looking for a better job.
   (3) Today's employees are surprised by the constant change in the business world.
   (4) Today's employees have no control over their future.

Writing Skills Practice: **Compound Sentences**

A **compound sentence** has two or more complete thoughts usually joined by one of these connecting words: *and, so, or, but,* or *yet.* To write a compound sentence, follow these rules.

1. **Make each part of the sentence a *complete thought.*** Include a **subject** (who or what the sentence is about) and a **verb** (what the subject does or is).
2. **Use an appropriate connecting word.**
   - *and* for related ideas
   - *but* or *yet* for contrasting ideas
   - *or* for choices
   - *so* for one idea that causes another
3. **Use a comma before the connecting word.**

A. Add a comma in the correct position in each compound sentence.

1. Antonio Rey loved working with cars and he knew how to work with a computer.
2. He wanted to open his own repair shop so he looked for training as an auto mechanic.
3. Antonio could get on-the-job training or he could enroll in a training program.
4. A training program would be better yet Antonio needed to earn some money too.
5. He looked in the want ads but he also asked friends and relatives about auto repair jobs.

B. Add a comma and an appropriate connecting word for each pair of complete thoughts.

1. A service station needed help _______ Antonio applied for the job.
2. The owner wanted an experienced mechanic _______ Antonio persuaded the owner to hire him.
3. Years ago auto mechanics didn't need much training _______ now mechanics have much to learn.
4. Today's cars have computers in them _______ mechanics need to know how to work with them.
5. The computers tell how a car is operating _______ they also detect problems.
6. Well-trained mechanics understand the computer information _______ they can fix any problems.
7. Antonio was a mechanic's helper during the days _______ at night he took auto mechanics classes.
8. He drove to the community college _______ he hitched a ride with another student from his neighborhood.
9. The service station owner liked Antonio's manual dexterity skills _______ he appreciated Antonio's problem-solving skills more.
10. Antonio worked and studied hard _______ in the end he got ahead.

C. Choose the best answer to each question.

1. Which compound sentence is correct?
   (1) Marlene was promoted, but she soon realized she didn't know enough to do the job.
   (2) Marlene was promoted, but, she soon realized she didn't know enough to do the job.
   (3) Marlene was promoted, so she soon realized she didn't know enough to do the job.
   (4) Marlene was promoted so, she soon realized she didn't know enough to do the job.

2. Which compound sentence is correct?
   (1) Should she bluff her way through the job and should she get help?
   (2) Should she bluff her way through the job, and should she get help?
   (3) Should she bluff her way through the job, or should she get help?
   (4) Should she bluff her way through the job or, should she get help?

3. Which compound sentence is correct?
   (1) She didn't want to make mistakes so she told her boss she needed help.
   (2) She didn't want to make mistakes, so she told her boss she needed help.
   (3) She didn't want to make mistakes but she told her boss she needed help.
   (4) She didn't want to make mistakes, but she told her boss she needed help.

4. Which compound sentence is correct?
   (1) Her boss thanked Marlene for her honesty, but, they worked out a solution.
   (2) Her boss thanked Marlene for her honesty but, they worked out a solution.
   (3) Her boss thanked Marlene for her honesty and, they worked out a solution.
   (4) Her boss thanked Marlene for her honesty, and they worked out a solution.

D. On separate paper, combine each pair of sentences to make a compound sentence. Use a comma and an appropriate connecting word.

1. Sonia Marshall could work in an office as her mother did. She could choose to do something different.

2. Sonia lived near a large factory. Jobs that paid well were available there.

3. Most women in factories get stuck in preproduction work. Sonia wanted to work in the shop.

4. Many of the jobs are traditionally held by men. Those jobs pay more than office and preproduction jobs do.

5. Sonia decided to become a machinist. She enrolled in an apprenticeship program.

6. Many women don't even want to be technical workers. Maybe they just don't know about technical occupations.

7. Sonia gets satisfaction from her job. She likes the money she earns, too.

8. Now more women are in the apprenticeship program. They will soon make good money too.

BEST COPY AVAILABLE

Making a Good Impression

Companies may receive hundreds of responses to advertised job openings, but the number gets reduced drastically to a select few who are invited to be interviewed. Often those few have similar skills and experience. If you are lucky enough to be one of them, be sure to set yourself apart from the other job candidates.

First of all, dress neatly and appropriately. Your appearance gives the interviewer clues about your personality and organizational skills. An employer I know had narrowed her choice down to two people, one being a little more qualified than the other. She ended up hiring the slightly less-qualified applicant. Why? Because his hair was trimmed and combed, and his clothes were neat and clean. The more qualified applicant had uncombed hair and wore a wrinkled shirt with the sleeves rolled up. The employer decided that if the more qualified applicant didn't care enough to come to the interview well groomed, he might not be very careful about his work either.

Use positive body language. Your gestures, posture, and facial expressions give the interviewer clues about your attitude. Greet the interviewer with a firm handshake, a smile, and eye contact. Sit or stand with erect posture. Your positive attitude and appearance tell the interviewer that you're serious about wanting the job.

Finally, don't forget the impression your voice as well as your words can make. Use a pleasant tone of voice. Talk at a moderate volume. Speak clearly—and listen carefully.

Choose the best answer to each question.

1. What is the main idea of this article?
  (1) Your skills and experience are all you need to get a job.
  (2) Making a good impression is important if you want to pull ahead of other job candidates.
  (3) Giving false clues about your personality is likely to land you a job.
  (4) Your body language often interferes with what you are saying.

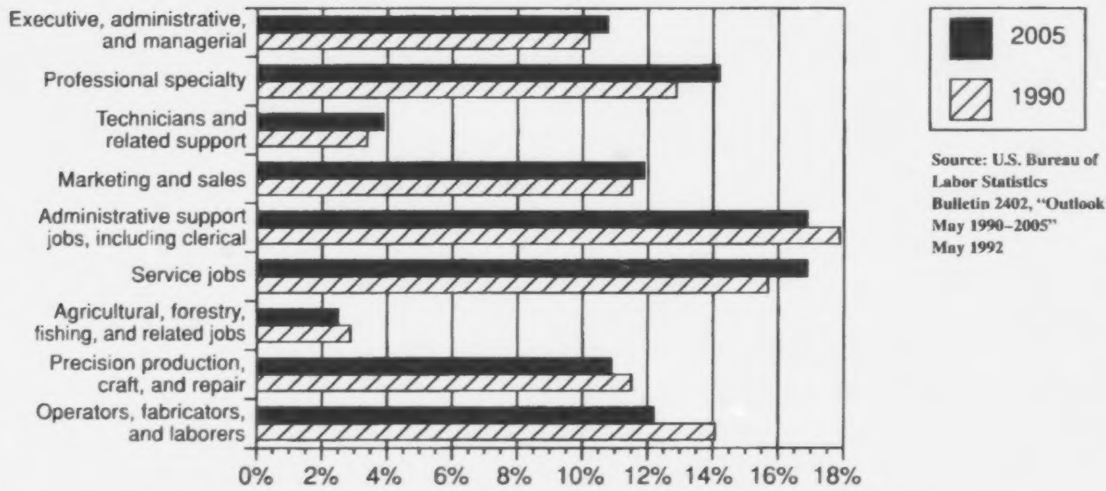
2. Which of the following details does *not* support the main idea?
  (1) Companies receive hundreds of responses to advertised job openings.
  (2) Dress neatly and appropriately.
  (3) Use positive body language.
  (4) Don't forget the importance of your voice.

3. What caused the less qualified job candidate to be hired?
  (1) his strong organizational skills
  (2) his speech during the interview
  (3) a mistake that the interviewer made
  (4) the more qualified candidate's careless appearance

4. Which of the following may prevent you from making a good impression on an employer?
  (1) making eye contact
  (2) shaking hands firmly
  (3) speaking clearly
  (4) slouching in a chair

The graph below shows percent of the workforce employed in major occupational groups for 1990 and projected employment for 2005, assuming moderate economic growth.

Employment among Major Occupational Groups



Source: U.S. Bureau of Labor Statistics Bulletin 2402, "Outlook: May 1990–2005" May 1992

Choose the best answer to each question.

5. Which two groups are projected to gain the greatest percentage of workers by 2005?
(1) executive, administrative, and managerial; and technicians and related support
(2) professional specialty and service jobs
(3) marketing and sales and executive, administrative, and managerial
(4) administrative support jobs and operators, fabricators, and laborers

6. Which occupation is projected to lose the greatest percentage of workers by 2005?
(1) operators, fabricators, and laborers
(2) agricultural, forestry, fishing, and related jobs
(3) marketing and sales
(4) administrative support jobs

7. How might a worker who is planning to get ahead use the information from the graph?
(1) to see the number of workers in agricultural, forestry, fishing, and related jobs
(2) to recognize the causes of low employment in the technicians and related support jobs
(3) to identify an industry that is likely to offer the most job opportunities
(4) to estimate the number of workers in all occupations

8. Which of the following conclusions can be drawn from the graph?
(1) Agriculture, forestry, and fishing are dying.
(2) The trend toward a greater service economy will reverse by 2005.
(3) More white-collar jobs will be available.
(4) Many operators, fabricators, and laborers will be fired.

BEST COPY AVAILABLE

Lesson 4

Think About It: Analyze Setting

When writing a story, the author gives details about the place and the time in which events take place. Those two elements—the place and the time—provide the **setting** of the story. Details about the time and place help you imagine the setting. The details also reflect how the author feels about the place.

Tip An author can convey a setting by creating strong images with words. A good way to analyze a setting is to imagine what it looks like as you read.

A. As you read each paragraph in this recollection, visualize the setting.

May Day

I'll never forget May 1, 1998—"Fatal Friday," as my co-workers and I would later call it. The day started out brightly enough. Spring had finally burst upon Milford with warm temperatures, sunny skies, and mild winds. The workday was brightened by this glorious weather and by the fact that the senior managers were an hour away at a strategy meeting. Even the usual complainers among my co-workers had smiles on their faces and a spring in their steps as the morning wore into early afternoon. Then the president's secretary flagged me down. "They're on their way back," she informed me. "Everyone in the company is to meet in the lunchroom when they get here. Please let your warehouse people know."

1. List the details that help you visualize the setting.

By 2:30 P.M. the combined body heat of 95 people crammed together warmed the usually chilly lunchroom. The room was windowless, but two skylights in the ceiling threw pale beams of light into the center of the room. Gray heads bobbed in the shadows. The president cleared his throat and began, "I wanted to tell everyone at the same time. Our company is going to merge with our competitor, Paragon Technologies. We will be closing our Milford facility and moving to Phoenix by the end of the year. Most of you will be laid off during that time. Now I'd like to meet with the managers to fill them in on the details of the closing. Your managers will communicate those details to you when we are through." Suddenly the room was stifling, as if all 95 workers had breathed in together, sucking the last molecule of oxygen from the air.

2. List the details that help you visualize the setting.

______________________ ______________________

______________________ ______________________

______________________ ______________________

I waited with the other managers to hear from the president the "details of the closing." Perhaps it was the cold metal of the lunchroom chair I was sitting on. Or the sudden drop in the room's temperature as all the other warm bodies left. Or the shock and confusion caused by the president's announcement. Whatever it was, I was trembling. On the wall behind the president's head, a beam of light slashed across a motivational poster: "The reason for doing it right today is tomorrow." "What a joke!" I thought bitterly. After Fatal Friday, there aren't going to be any more tomorrows.

3. List the details that help you visualize the setting.

______________________ ______________________

______________________ ______________________

______________________ ______________________

B. Choose the best answer to each question.

1. Which two terms describe the writer's feelings in the first paragraph?
(1) cheerful and apprehensive
(2) depressed and angry
(3) sorrowful and happy
(4) relaxed and excited

2. Which term best describes the setting in the second paragraph?
(1) isolated (3) gloomy
(2) glowing (4) icy

3. All of the following describe the writer's feelings about the place in the third paragraph *except*
(1) chilly (3) betrayed
(2) confused (4) relieved

4. What is the significance of calling the day "Fatal Friday"?
(1) It refers to the end of the work week.
(2) It is the day when somebody died.
(3) It suggests the end or death of something.
(4) It suggests that a terrible mistake was made.

▶ Lesson 5

Think About It: Analyze Tone

When you read a poem, you can sense the feelings behind the words. Those feelings are part of the poet's **tone.** Tone is an author's attitude toward the subject. The tone is an important part of the author's message.

As with the setting, the author's choice of words and details helps you to sense the tone. In poetry, *how* the poet arranges the words on the page also helps you identify the tone. Poets show their emotions through the use of line length, the shape of the poem, and other poetic elements like rhythm and rhyme.

Tip When you read a poem, try to imagine the poet's tone of voice as if he or she were speaking the words aloud. If you hear the words in your mind, your experience can help you identify the tone.

Songs are poems set to music. Unlike many poems, songs usually have a regular rhythm and words that rhyme. Here is a song that is similar in tone and theme to "A Job." It was composed about 1907, before the federal government provided social welfare programs to help the poor.

Hallelujah, I'm a Bum

Oh, why don't you work
Like other men do?
How the heck can I work
When there's no work to do?

Chorus:
Hallelujah, I'm a bum,
Hallelujah, bum again,
Hallelujah, give us a handout,
To revive us again!

I went to a house,
And I knocked on the door;
A lady came out, says,
"You been here before."
Chorus

I went to a house,
And I asked for some bread;
A lady came out, says,
"The baker is dead."
Chorus

When springtime does come,
O won't we have fun,
We'll throw up our jobs
And we'll go on the bum.
Chorus

A. Choose the best answer to each question.

1. Who is saying the first two lines of the song?
   (1) the speaker
   (2) the speaker's boss
   (3) people in general
   (4) employers

2. With what tone would these two lines be said?
   (1) sincere
   (2) scornful
   (3) encouraging
   (4) objective

3. How do the ladies in the second and third verses sound to the speaker?
   (1) helpful
   (2) unsympathetic
   (3) friendly
   (4) foolish

4. How does the speaker feel about his situation?
   (1) He can't cope.
   (2) He is resentful.
   (3) He accepts it.
   (4) He wishes his life were over.

B. Answer the questions.

1. Why doesn't the speaker work? ______________________________

____

2. What does he do to help himself survive? ______________________________

____

3. What does the phrase "go on the bum" mean? ______________________________

____

4. Reread the chorus. Check the three words below that describe the tone of these lines.

____ optimistic
____ sarcastic
____ bitter
____ foolish
____ angry
____ happy

5. Reread the last verse. Do you think the speaker really means what it says? Explain your answer. ______________________________

____

Lesson 6

Think About It: Analyze Dialogue

Play scripts are mainly **dialogue**—conversations between the characters. In a novel or short story, the narrator relates the plot and describes the characters—including the characters' thoughts and feelings. When you read a play, these things must be communicated through the dialogue and a few stage directions.

Tip Remember that plays are written to be spoken aloud. Try to hear the characters speaking their lines. Reading the dialogue aloud will help you understand it.

Read the dialogue. Then answer the questions.

As the following scene begins, Olivia Shields, a woman in her 50s, is entering the office of a social services agency that helps low-income people. Marla Gifford, a counselor for the agency, is seated at a desk in the office.

Positive Energy

MARLA: Hello, may I help you?

OLIVIA: Phew, it's cold out there! *(She rubs her bare hands together and stomps her feet on the wood floor.)* That Mrs. Graham over at village hall said you need help here. *(Marla nods.)* That's good, because I need work.

MARLA: OK, why don't you take off your coat and have a seat? *(waving her hand toward an old chair next to her desk)* Would you like a cup of coffee to warm up a bit? *(Olivia nods hesitantly. Marla pours coffee.)* Now, tell me about yourself.

OLIVIA: My name is Olivia Shields. I live in an apartment over on Church Street. I'm a widow with two children, though they're grown with children of their own now. I used to be a mail sorter at the post office over on First Street. It was an OK job, but I'm more of a people person. I had a little money saved, so I decided to go back to school. I'm a certified nurse's assistant now. The problem is that I've been looking for full-time work as a nurse's aide for four months now, and I don't know how much longer it will take. I'm running out of money, and I need to pay my rent and utilities. I was hoping to do some office work for you—to earn some money until a nurse's aide job comes along.

MARLA: Olivia, we don't pay the office workers here. They volunteer their time. The purpose of this agency is to help you and anyone else who's having trouble making ends meet. We can provide you with food coupons, nutrition education, and rent payments. . . . We can even give you employment counseling.

OLIVIA: *(after a pause)* I need your help, but I'm not taking something for nothing. If you help me, I want to work for it. Heck, I want to work whether you help me or not.

MARLA: Well, I do need help in this office if you're willing to volunteer your services.

OLIVIA: That's fine. Volunteer work. That's what I want. I've been so depressed and down lately. I need my energy back. I just know I'll be my old self again if I get out of the house. A person needs to feel like she's doing something, you know? Like somebody needs her. I can answer your phone and meet people who come through that door. I'm a very good listener, too. *(She stops talking briefly.)* Don't you see? Working here will help me as much as you. *(Marla reaches over and takes hold of Olivia's hands.)*

MARLA: Olivia, thank you. This agency is lucky to get you as a volunteer. And we'll do what we can to help you with your rent and bills and with landing a nurse's aide job. When can you start work as our receptionist?

OLIVIA: *(grinning)* What's wrong with right now?

A. Answer the questions.

1. Olivia's lines beginning with "My name is . . ." and ending with "until a nurse's aide job comes along" help reveal what kind of person she is. Check three terms that describe her.

____ shy ____ lazy ____ silly
____ talkative ____ outgoing ____ motivated

2. Check the way you think Olivia would sound saying her lines beginning with "That's fine" and ending with "I'm a very good listener, too."

____ sarcastically ____ calmly ____ insincerely ____ enthusiastically

3. Check the way you think Olivia would say, "Don't you see? Working here will help me as much as you."

____ demandingly ____ coldly ____ pleadingly ____ proudly

4. Does Marla seem to care about Olivia? How can you tell? Note details from the dialogue and stage directions that support your answer.

____

____

B. Choose the best answer to each question.

1. Olivia wants to volunteer because
(1) her unemployment payments ran out
(2) her children moved out of the house
(3) she needs money to pay bills
(4) she needs to keep her mind active

2. Why does Marla think the agency is lucky to get Olivia as a volunteer?
(1) She has good telephone manners.
(2) Her positive energy will help others.
(3) She's a good listener.
(4) Her experience sorting mail will be handy.

▶ Writing Skills Practice: **Complex Sentences**

A **complex sentence** has two parts, each with its own subject and verb. The **independent clause** is a complete thought and can stand alone. The **dependent clause** begins with a connecting word and does not make sense all by itself. It cannot stand alone as a separate sentence. Here are some rules for writing complex sentences.

1. **Commas.** You can put the dependent clause first or last in a sentence. If the dependent clause is first, put a comma after it. If the dependent clause is last, do not use a comma.
2. **Connecting words.** Here are some connecting words and phrases to use in complex sentences. Some words have more than one use.

Connecting Words and Phrases	Use to Show
before, after, when, while, as, since, as soon as, by the time, until	time relationships
because, since	cause-and-effect relationships
if, unless	conditional relationships
although, even though, while	contrasting relationships

A. In each sentence below, a clause is printed in *italics.* If the clause in italics is a dependent clause, write *D* on the line. If it is an independent clause, write *I* on the line. If the sentence requires a comma, add one.

____ **1.** If you really hate your job *you may feel trapped.*
____ **2.** *You can't just quit your job* when you have a family.
____ **3.** *Even though you want to quit* you have responsibilities.
____ **4.** Because your family may suffer *you need to consider their needs.*
____ **5.** You also must be able to pay your bills *when they come due.*
____ **6.** Before you lose your temper *it's better to take a deep breath.*
____ **7.** You also can look for another job *while you continue working.*

B. Choose the best answer to each question.

1. Which complex sentence is correct?
(1) When times are economically rough, we call them hard times.
(2) When times are economically rough we call them hard times.
(3) Although times are economically rough, we call them hard times.
(4) Although times are economically rough we call them hard times.

BEST COPY AVAILABLE

2. Which complex sentence is correct?
   (1) People are worried, because the future is so uncertain.
   (2) People are worried because the future is so uncertain.
   (3) People are worried as soon as the future is so uncertain.
   (4) People are worried, as soon as the future is so uncertain.

3. Which complex sentence is correct?
   (1) If people keep working and hoping they can usually survive hard times.
   (2) If people keep working and hoping, they can usually survive hard times.
   (3) Until people keep working and hoping they can usually survive hard times.
   (4) Until people keep working and hoping, they can usually survive hard times.

4. Which complex sentence is correct?
   (1) Because it may seem unlikely good times will come again.
   (2) Because it may seem unlikely, good times will come again.
   (3) Even though it may seem unlikely good times will come again.
   (4) Even though it may seem unlikely, good times will come again.

C. Choose the logical connecting word from within parentheses and write it in the blank in each sentence. If a comma is necessary between the dependent and independent clauses, add one.

1. (when, while) I hate it ______________ things break down.

2. (until, since) Most items work fine ______________ the warranty expires.

3. (As soon as, Even though) ______________ the warranty date passes the product just falls apart.

4. (By the time, If) ______________ you have a two-year warranty the product breaks down two years and one day later.

5. (Before, Unless) ______________ you buy something major check out the manufacturer's reputation for customer service.

6. (even though, since) You should question the manufacturer's reputation ______________ you like and trust the sales representative.

7. (Although, When) ______________ a manufacturer's reputation is good you have a better chance of being a satisfied customer.

8. (because, unless) You have to look out for yourself ______________ no one else will.

D. On separate paper, rewrite each sentence from section C. If the dependent clause came first, rewrite the sentence so that it comes at the end. If the dependent clause came last, rewrite the sentence so that it comes first. Add commas when necessary.

▶ Reading Skills Practice

Son to Father

I know you're disappointed.
For thirty-five years you worked.
One company
Always loyal,
honest,
hard-working—
Retirement your reward.

Times change.
For twenty-two years I've worked.
Seven companies
Always loyal,
honest,
hard-working—
Downsizings my rewards.

"Good workers are rewarded," so you say.
"It's nothing personal," they say.
"Always loyal,
honest,
hard-working.
Hate to let you go."

Just to let you know—
Not *everything* has changed.

Choose the best answer to each question.

1. The son speaking in the poem thinks his father is disappointed because
- (1) the father isn't enjoying retirement
- (2) the father had to retire from his work
- (3) the son has had so many jobs
- (4) times have changed

2. Who is "they" in the line "'It's nothing personal,' they say"?
- (1) employers
- (2) the speaker's parents
- (3) other workers
- (4) people in general

3. What do the last two lines of the poem mean?
- (1) The son still loves his father despite his father's disappointment.
- (2) The son will continue to work and then lose his jobs.
- (3) He will always be his father's son.
- (4) The son is loyal, honest, and hard-working like his father.

4. What is the son's tone?
- (1) thoughtful
- (2) disapproving
- (3) angry
- (4) optimistic

We Need Another Elvis

The bell on the door alerts me—a customer has entered. I position myself in the middle aisle, flanked by orderly displays of CDs and cassettes. There's rock and pop, hip-hop and rap, jazz, rhythm and blues, country, contemporary, classical, folk, golden oldies, and gospel. Enough of every type of music to please most customers.

The teenager walks toward me. No smile. No nod of greeting. Just, "Is there a pay phone around here?"

I nod in the general direction, saying, "The closest one is a block up the street. If it's a local call, though, you're welcome to use my phone." I lead the young man to the telephone on the front counter, which he uses to call home for a ride. There's still a chance he may buy something. But no. He just hangs up and heads out the door.

My record shop has hit some hard times. I survived 10 years of competition from chain stores and retailers in the mall a few miles away. But now something different is sinking my business. "It's not just your store," my supplier said when I asked her about it last week. "Business is slow everywhere."

"But why?" I asked. "The economy is good, so there's no reason people shouldn't buy music."

"It's not the economy," she said. "Look at the 'new' music that's coming out. Most of it is just a remake of tunes from the sixties and seventies. It's still good music, but it's not new. The music industry hasn't had too many big hits or new trends lately," she points out. "People just aren't excited about the music they're hearing these days."

The bell on the door sounds again. Maybe this customer will actually buy something. And maybe something drastically different—perhaps even something exciting and good!—will happen real soon to shake up the music industry. Otherwise, ol' Hound Dog Records won't be here much longer.

Choose the best answer to each question.

5. How do you think the author feels about his record shop?

(1) indifferent
(2) concerned
(3) reckless
(4) critical

6. How would the author most likely sound when he says, "But why? The economy is good, so there's no reason people shouldn't buy music."

(1) puzzled
(2) angry
(3) determined
(4) cautious

7. What does the supplier say is the cause of the sinking music industry?

(1) too many unfamiliar songs
(2) chain stores and the mall
(3) stale, unexciting music
(4) the economy

8. What is the author's tone when he writes about the record shop not being "here much longer"?

(1) excited
(2) relieved
(3) suspicious
(4) worried

▶ Lesson 7

Think About It: Compare and Contrast

When you **compare,** you look for things that are alike; to **contrast,** you look for things that are different.

Tip As you read, watch for clue words that indicate comparison and contrast. Clue words that indicate **contrast** include *from . . . to, but, however, still, on the other hand, instead of,* and *nevertheless.* Clue words that indicate **comparisons** are *like, likewise, both . . . and, similarly,* and *in the same way.*

Read the article. Then answer the questions.

Staying in Touch

For several decades now, many older people have been pulling up their northern stakes and heading down to the southern "sunbelt states," to spend their retirement years without snow and cold. But that usually means without children and grandchildren, also. Staying in touch has not always been easy. "I used to get cards from my children on my birthday and holidays—but never letters. And nothing from my grandchildren," says 68-year-old Marj Gaynor. "When I would telephone them, they were always busy." But that has changed, thanks to her computer and electronic mail. "Now we all e-mail notes back and forth at least once a week," Marj continues, as she pecks away on her computer keyboard. "In fact, I know more of what my grandchildren think and do than I ever knew about my own children when they were growing up."

Like Gaynor, senior citizens around the country are learning to use computers to keep in touch with their families as well as to take advantage of shop-at-home and other online services. As a result, the demand is great for computer classes that teach seniors how to open files, use icons, and overcome their fear of the mouse. Once they master these skills, it's on to e-mail and surfing the Net. It's partly a matter of pride to these seniors. "My grandchildren used to know a lot more about computers than I did," says 78-year-old Walter Hanson, "but I'm catching up to them."

Another computer-literate grandmother, Alice Perlmann, 66, explains, "When I was a little girl, my grandmother and I loved to exchange letters. It was a way for us to have a close relationship even though she was 200 miles away." Today Perlmann enjoys a similar relationship with her three grandchildren, who live 1,200 miles away. It took some work though. Perlmann says she used to write long letters but never received even a note in return. When she asked why her grandchildren hadn't written, they said she was old-fashioned. "Before I could feel offended, my son quickly explained that the *method* I used—paper and pen—was old-fashioned, not me!" she laughs. "My grandchildren said that these days *everyone* e-mails messages on the computer. Now they e-mail me at my mailbox name, *cybergranny.* They don't call me old-fashioned anymore!"

Perlmann believes, however, that electronic mail has a downside. "I used to love looking at my grandmother's letters," she explains. "I would imitate her handwriting—slanting my letters the same way hers did, crossing my *t*s the same way, looping my *g*s with her flourish. My grandchildren see only a standard computer font on a monitor. They don't recognize my handwriting. And they don't know the scent of my perfumed stationery. These are things about me that a computer can't transmit."

1. Complete the chart below with information from the selection.

Communication between Grandparents and Their Children and Grandchildren

Point of Contrast	In the Past	Now
method		
frequency		
computer knowledge		

Answer the questions.

2. In what way is Walter Hanson like his grandchildren?

3. a. How was Alice Perlmann's relationship with her grandmother like her relationship with her grandchildren?

b. How were their relationships different?

4. Since Marj Gaynor learned to use the computer, she
   (1) occasionally hears from her grandchildren
   (2) hears from her family on birthdays and holidays
   (3) is too busy to write her own children
   (4) communicates better with her grandchildren than she did with her children

5. Senior citizens learn to use a computer for all of the following reasons *except*
   (1) communicating with family by e-mail
   (2) the expense of writing and mailing letters
   (3) services such as shopping at home
   (4) pride and not wanting to be old-fashioned

BEST COPY AVAILABLE

▶ Lesson 8

Think About It: Make Inferences

To **make inferences,** you combine clues from your reading with your own knowledge and experience to figure out things that the author did not actually state.

Tip Make sure you have enough evidence to make an inference. Don't read too much between the lines.

Read the personal essay.

Cleaning House

When we were young, we thought my mother was a perfectionist about housework. She would start cleaning early in the morning and continue until late afternoon. I don't mean surface cleaning. I mean the moving-furniture-rolling-up-rugs-getting-down-on-all-fours-and-scrubbing-type cleaning. Every nook and cranny was dusted and vacuumed. The kitchen and bathrooms were washed and dried, and then polished with window cleaner to make them shine. Floors were vacuumed and washed. And if they didn't shine when dried, Mom would use the window cleaner on them too. Furniture was polished. Walls were washed and woodwork was polished. Lights, mirrors, and picture frames were made to sparkle. Everything—and I mean *everything*—was made neat and tidy, and sparkling clean.

When we were young, my sister and I would try to help by cleaning our room, picking up our dolls and toys, washing our fingerprints off the wall. But Mom accepted our help only grudgingly. Usually she redid everything we had done anyway.

As my sister and I grew older, we began to notice a pattern to Mom's cleaning habit: If Dad was on a business trip, Mom cleaned. If a family member was ill or in trouble, Mom cleaned. If a relative or a friend died, Mom cleaned. If someone disappointed her, Mom cleaned. As each of her four children moved away from home, Mom cleaned.

When we became wives and mothers, we finally understood. Mom wasn't a perfectionist. Cleaning was her way of handling the stressful times.

Write *Yes* next to each statement that can be inferred from the essay. Write *No* if it cannot be inferred. Then explain your answer.

Can you infer that—

____ **1.** the *we* in "When we were young" refers to the writer and her sister?

____ **2.** the mother was strict and demanding?

____ **3.** the mother didn't want her daughters' help because they got in her way?

____ **4.** the daughters eventually stopped helping their mother clean?

____ **5.** the mother cleaned when she was worried?

Choose the best answer to each question.

6. You can infer from the selection that the mother was often
(1) loving
(2) critical
(3) bitter
(4) worried

7. You can infer that the mother redid her daughters' cleaning because
(1) the girls weren't thorough in their cleaning
(2) she wanted to set an example of how to clean
(3) she needed an outlet for her nervous energy
(4) she didn't know the girls cleaned ahead of her

8. You can infer that the daughters later noticed the pattern of their mother's cleaning habit because
(1) their mother explained why she was cleaning
(2) they had learned about how people react to situations in their lives
(3) they wanted to learn how to clean from her
(4) their father asked them to help their mother while he was away

9. You can infer that the daughters understood their mother cleaned because she was
(1) trying not to worry about things she couldn't control
(2) bored with her life
(3) angry at her husband for going out of town
(4) a perfectionist

▶ Lesson 9

Think About It: Understand Point of View

Stories are usually told by a narrator from a certain **point of view.** The point of view is the relationship of the narrator to the story. It determines what the narrator tells you—what you as a reader learn and who you learn it from.

1. In some stories, the narrator is one of the characters in the story. This is called *first person* point of view. You read only what that character sees, hears, feels, and thinks.
2. In many stories, the narrator's point of view is *limited*. The narrator describes what only one character sees, hears, feels, and thinks. You see the other characters through that main character's eyes.
3. Often the narrator's point of view is *omniscient,* meaning "all-knowing." The omniscient narrator knows everything that all the characters see, hear, feel, and think. You as a reader do too.

Tip When you read a story with a limited point of view, you often have to make inferences about other characters' thoughts and motives from what the main character sees and hears.

A. Read each paragraph. Choose the point of view from which it is written.

The four of us follow the stream of fans scrambling into the ballpark. I'm remembering the first pro baseball game I went to with my mom and dad. I was in awe of everything—the commotion, the vendors hawking their goods, the sharp smells drifting through the old ballpark, my first up-close view of my baseball heroes. Tonight I wonder what my two children will remember. Ryan glances up at me with a grin. I can tell he's excited. Little Colleen is clinging tightly to her mother's hand. These crowds and the noise must be frightening to her.

1. From what point of view is this paragraph written?
   (1) first person (2) limited to the mother (3) limited to the son (4) omniscient

The young family followed the stream of fans scrambling into the ballpark. Jim, the father, was remembering the first pro baseball game his mom and dad took him to. He had been in awe of everything—the commotion, the vendors hawking their goods, the sharp smells drifting through the old ballpark, his first up-close view of his baseball heroes. Tonight he wonders what his two children will remember. His son Ryan grins up at him, eager to get into the park, hoping to get an autograph. Little Colleen, clinging tightly to her mother's hand, is frightened by the crowds and noise. Jim's wife, Molly, hopes they will find their seats soon so Colleen can calm down.

2. From what point of view is this paragraph written?

(1) limited to the father
(2) limited to the son
(3) limited to the mother
(4) omniscient

The young family followed the stream of fans scrambling into the ballpark. The father remembered going to his first pro baseball game with his mom and dad. He had been in awe of everything—the commotion, the vendors hawking their goods, the sharp smells drifting through the old ballpark, his first up-close view of his baseball heroes. He wonders what his two children will remember of this night. Ryan glances up at him with a grin. He can tell his son is excited. Then he notices little Colleen clinging tightly to her mother's hand. She must be frightened by the crowds and the noise, he thinks.

3. From what point of view is this paragraph written?

(1) first person
(2) limited to the father
(3) limited to the son
(4) omniscient

B. Now rewrite the paragraph from the mother's first person point of view. You will have to imagine her thoughts and feelings first.

▶ Writing Skills Practice: Correcting Sentence Fragments

A **complete sentence** contains at least one complete thought. It has a **subject** (who or what the sentence is about) and a **verb** (what the subject does or is). A **sentence fragment** does not contain a complete thought. It cannot stand alone. It is hard for readers to understand what you mean if you write sentence fragments. If you see fragments in your writing, here are two ways to fix them.

1. Add a subject, verb, or any other words needed to make a complete thought.
2. Attach a dependent clause to an independent clause. Remember to add a comma after the dependent clause if it comes first.

A. Write *S* for each group of words that is a sentence. Write *F* for each sentence fragment.

_____ **1.** A lot more time cooking many years ago.
_____ **2.** There were no mixes for baking 100 years ago.
_____ **3.** No instant soups, sauces, or potatoes.
_____ **4.** Frozen dinners didn't exist.
_____ **5.** Frozen vegetables or pies, either.
_____ **6.** People did their own canning.
_____ **7.** The children helped.
_____ **8.** Sometimes on the hottest days of summer.
_____ **9.** Stirring bubbling pots of fruit for jam.
_____ **10.** They canned so they would have food in the winter.

B. Choose the best answer to each question.

1. Which of the following is a good way to fix the fragment *Difficult and time-consuming*?
   (1) Since cooking used to be difficult and time-consuming.
   (2) Difficult and time-consuming cooking.
   (3) Whereas cooking used to be difficult and time-consuming.
   (4) Cooking used to be difficult and time-consuming.

2. Which of the following is a good way to fix the fragment *Because parents and children worked together*?
   (1) Because parents and children worked together on the cooking.
   (2) Because parents and children worked together doing the canning.
   (3) Families were close because parents and children worked together.
   (4) Made families closer because parents and children worked together.

C. Each group of words below is a sentence fragment. Add a subject, a verb, an independent clause, or any other words to make it a complete sentence. Write your complete sentences on the lines.

1. A family photo album. ______________________________

2. Before you were born. ______________________________

3. Grandparents, parents, and aunts and uncles. ______________________________

4. Styles of clothes and kinds of activities. ______________________________

5. When you look at a family album. ______________________________

D. Rewrite the following paragraph on the lines below. Fix any sentence fragments you find.

It can be fun and interesting to investigate the names of streets. In the past, some routes got their names. From old Indian trails. Some streets after U.S. presidents. Names of trees, lakes, and birds too. Because city leaders are involved in city planning and development. Many streets bear their names. Real estate developers often name streets. After their children or other family members. That's why you'll find streets named Cecilia or James. Do you know how the street you live on its name?

Reading Skills Practice

Home Office

The term *home office* used to refer to the main office of a company that had one or more branch offices. In the business world today, however, *home office* increasingly applies to small businesses or offices operated from people's homes. Some of these people are self-employed—the owners and operators of their own businesses. Many others are *telecommuters;* that is, they are employees who work by telephone and computer in an office at home rather than in an office building.

Josh Orrin launched his own bulk-mailing business from his home after the company he had worked for relocated. "It was the best thing that happened to me," Orrin said, two years after starting his successful business. "Now I'm my own boss."

Johanna Korf, a former secretary who started her own office services business, appreciates the flexible hours of her business. "Last year my father was diagnosed with cancer. I've been able to take him for his treatments and doctors' appointments as needed. I never would have been able to take off those hours when I worked as a secretary," she explains.

Some companies are cutting back on overhead expenses by having their employees work from home. Mike Hamilton, a workforce relations manager, is one such worker. "My work involves job evaluations at branch facilities," says Hamilton. "I'm on the road about two weeks each month. When I'm not traveling, it's nice to be able to stay at home and conduct business. And my company doesn't have to pay for office space."

The long-term effects of home offices on the labor force and on society remain to be seen. One clear advantage will be fewer commuters in cars on the road. Yet one possible disadvantage is the further "cocooning" of society, where people stay inside their home more and more because it contains everything they need—personal necessities, home shopping and delivery services, entertainment, and now even employment opportunities.

Choose the best answer to each question.

1. In contrast with earlier times, today the term *home office* increasingly means
   (1) businesses or offices being run from home
   (2) the corporate office instead of branch offices
   (3) the parent company of a big corporation
   (4) offices decorated with home furnishings

2. One difference between a home office and a workplace office is that
   (1) home offices have telephones and computers
   (2) people who work at home own their own businesses
   (3) companies pay for workplace office space
   (4) workplaces have more flexible hours

3. Which inference is probably true about Josh Orrin?
(1) He has had a lot of problems in his life.
(2) He was not a good worker for his old company.
(3) He would not have started his own business if his company hadn't relocated.
(4) He would be a good boss to work for.

4. A modern home can be compared to a cocoon in all of the following ways *except*
(1) it contains almost everything a person needs
(2) people tend not to leave it
(3) it provides security
(4) people are changed when they leave it

Doing All Right

As I was sitting in the bleachers with the other parents, my stomach tightened when the shouting grew louder. All eyes were on center court, where my 11-year-old daughter Lily was in the ready position for a jump ball. Her opponent was taller and definitely meaner looking. The referee tossed the ball high, and both girls went up. But Lily's fingertips reached higher, and she tapped the ball to her teammate as she landed safely on the floor. Her father cheered, and I proudly murmured, "Good for you, Lily!"

My thoughts turned to my own childhood. In those days, girls didn't participate in competitive team sports for one basic reason: the sports didn't exist—for girls, that is. The only athletic competition I experienced was in high school when the freshman, sophomore, junior, and senior class teams competed on special "tournament" days. That amounted to three days of the school year—one each for basketball, volleyball, and softball. And only 10 to 12 girls from each class got to play.

I refocused on the game in progress, thinking that these 11-year-olds play better—and much more aggressively—than I ever would have when I was their age. In fact, I definitely would have been intimidated by any girl who glared at me the way Lily's jump-ball opponent had. My face would have turned beet red, and I would have backed off in embarrassment. "Yes," I thought, "she'll do all right!"

Choose the best answer to each question.

5. You can infer that the narrator of the story is Lily's
(1) father
(2) mother
(3) sister
(4) aunt

6. What can you infer the narrator means by the thought "She'll do all right"?
(1) Lily will win the basketball championship for her team.
(2) Lily will become a professional basketball player.
(3) Lily will be the best at everything she does.
(4) Lily will be able to stand up for herself in life.

7. From what point of view is the story told?
(1) first person
(2) limited to the daughter
(3) limited to the mother
(4) omniscient

8. According to the story, how was life in the past different for girls from what it is now?
(1) Girls tended to be shorter in the past.
(2) Girls were not allowed to play competitive sports.
(3) Girls had no interest in sports.
(4) Girls never tried to intimidate each other.

Lesson 10

Think About It: Understand Characterization

Authors use a variety of methods to portray their characters. This portrayal is called **characterization.** Sometimes authors describe the personalities, motives, and values of their characters. Often they give you details, such as what the characters say and do, how they look, what they think, and what others think of them. Readers must infer from these details the kind of person each character is.

Tip You probably infer things about people you meet from how they look, what they say, and how they act. Use those same kinds of details when you read fiction to infer things about the characters.

Read the article.

You Won't Know Until You Try

Barry Stone worked as an airline baggage handler for 12 years. That's close to 3,000 days of lifting, pulling, and pushing all kinds of luggage in every type of weather imaginable. Not many people have the stamina for such a physical job. "Being a baggage handler is a good job," says Stone. "It's a matter of lifting bags properly so you don't wrench your back. Keeping a positive attitude helps a lot too, especially when the wind-chill is thirty degrees below zero!"

At age 31, however, Stone was ready for a job change—or job challenge, to be more accurate. So today his ready smile and encouraging words help him fit right in as a speaker for the airline's motivational training program. Now Barry is lifting spirits instead of luggage.

When asked about this seemingly drastic change from baggage handler to motivational speaker, Stone explains, "My co-workers were always razzing me about how cheerful and upbeat I am. When the motivational speaker job was posted, they said I'd be ideal for it. But I had my doubts. I'd never done anything like this before, and I didn't know if I should take the chance that I *could* do it. I mean, if I made a mistake as a baggage handler, some poor soul lost his luggage. But if I made a mistake as a motivational speaker, I'd lose my cool in front of hundreds of people!" he jokes. "Seriously, though, it would have been much easier for me just to say, 'No thank you. I'll stick to doing what I *know* I can do.' But then I thought, 'How do I know I won't be good at motivational speaking unless I try?'" So he applied and got the job.

Stone admits he was very nervous on the first day. "The room was packed with one hundred fifty airline employees from every section of the company. I had never spoken in front of a large group before, and I almost panicked. My heart was pounding, and I broke into a cold sweat. I knew what was happening to me, so I tried to think of positive things—like why I wanted this job, how I had a chance to change people's attitudes and to help them feel pride in their work. Thinking positive thoughts helped me calm down."

His attitude is having anything but a calming effect on his audiences. In a recent motivational session, Stone spoke candidly of past problems between workers and management. He stressed the importance of every worker taking responsibility for his or her work. He taught them a song—along the lines of a school fight song—that had everyone laughing and singing along. "I couldn't believe how fired up Barry got everyone," says his new supervisor, Steve Weiss. "Even the airline's CEO stopped in to see what all the cheering was about."

Stone knows now that the motivational speaker job is right for him. "I'm doing what I can to help people feel better about themselves, their work, and this airline," he says. "And I'm glad that I didn't let my fear of failing keep me from trying something different."

1. Choose *four* descriptions of Barry Stone from the list below. For each description you choose, write a detail from the article that showed you Barry Stone was that way.

insensitive
amusing
hardworking
overconfident
positive
helpful

a. Description ______________________ Detail ______________________

____

b. Description ______________________ Detail ______________________

____

c. Description ______________________ Detail ______________________

____

d. Description ______________________ Detail ______________________

____

Choose the best answer to each question.

2. Which of the following terms best describes Stone's character on the first day of his job as a motivational speaker?
(1) confident
(2) brave
(3) reckless
(4) happy

3. Which of the following terms best describes Stone's character during a motivational session?
(1) ridiculous
(2) timid
(3) serious
(4) enthusiastic

Think About It: Draw Conclusions

When you **draw a conclusion,** you use clues in the reading as well as knowledge you already have to infer something you have not been told directly. Then you draw a conclusion, or decide something based on your inference.

Tip Be careful not to jump to conclusions. Make sure your conclusion is supported by the details in the reading and by logical reasoning.

A. Read each paragraph. Then check every statement following it that is a reasonable conclusion you can draw from the details.

1. April Turner is a computer programmer for a large insurance company in the Midwest. The company offered her a promotion if she would relocate to the west coast. She jumped at the chance. April is young, single, and eager to experience the world. Eventually she plans to marry her community college sweetheart, Darnell, and raise a family, but for now her goal is to advance her career.

____ **a.** April is impulsive and wild.
____ **b.** April will do whatever it takes to get to the top in her field.
____ **c.** April is good at her job.
____ **d.** April thinks that marriage and a family might interfere with her career.
____ **e.** April has never gone out with anybody but Darnell.
____ **f.** April has a community college degree.

2. So how are things going for April these days? "Things are going well," Turner says three months after her move. "Very well. I now manage a group of four co-workers. We recently received an award from the company for outstanding teamwork and accomplishment. And I'm due for another raise in a month." And what about her relationship with Darnell? "Well, that's another matter."

____ **a.** April has more responsibility in her job since she moved.
____ **b.** April's work comes first in her mind.
____ **c.** April wants to return to her hometown.
____ **d.** April needs to earn more money.
____ **e.** Darnell no longer wants to marry April.
____ **f.** April and Darnell are having problems.

3. "When I first moved out here, we had plans for Darnell to come to visit, but he never has. We would call each other three or four times a week, but then more and more often he wasn't home when I called. Later he would tell me he'd been out with his friends. Of course, there were times *I* wasn't home when *he* called, but that's because I was working late, not playing around. The last time we talked, he said I should come back home. I told him I *am* home."

____ **a.** Darnell never intended to visit April in her new home.
____ **b.** Darnell is seeing another woman.
____ **c.** April thinks Darnell is seeing another woman.
____ **d.** April's relationship with Darnell is ending.
____ **e.** April is comfortable and content to stay where she is.

4. It's now nine months after April first moved to the west coast to pursue her career. "My job's going great," she says. "But the hours do seem to be getting longer and longer. I don't have much time to meet anyone socially, which may be just as well. I mean, I tried going to a health club and the bookstore coffee shop a few times to meet people, but it's just too hard." She pauses a moment, a distant look in her eyes, then continues. "I guess you could say I risked my relationship with Darnell by coming out here, and lost. But I think if our relationship had truly been strong and for real, we would have found a way to be together." Does she still talk to Darnell? She laughs. "Believe it or not, I heard he moved to the east coast for a good job with an airline company. I just hope he didn't leave a girlfriend behind!"

____ **a.** April is working harder than ever.
____ **b.** April is a little lonely.
____ **c.** April has some regrets about losing Darnell.
____ **d.** April still talks with Darnell.
____ **e.** April cared more about her job than about Darnell.
____ **f.** April won't take chances with personal relationships again.

B. Choose the best answer to each question.

1. Which of the following conclusions can you draw about April's current life?
   (1) Her life is all work and no play.
   (2) She is content with her life.
   (3) She realizes it was a mistake to move.
   (4) She no longer wants to get married and have children.

2. Which of the following conclusions can you draw about Darnell?
   (1) He never really cared for April.
   (2) He cares about his career now too.
   (3) He left behind a girlfriend when he moved.
   (4) He wanted to get as far away from April as possible.

Lesson 12

Think About It: Identify Problems and Solutions

A **problem** is something that needs to be fixed. A **solution** is what fixes the problem. Many articles are based on identifying a problem, discussing the causes, and offering solutions. Being able to recognize this pattern in an article will help you better understand what you are reading.

Tip One way to evaluate a solution is to ask yourself, "Does this solution get rid of the cause of the problem?"

Read the article.

When Failure Succeeds

It is hard to imagine that anyone would ever call Michael Jordan a failure. He is considered one of the greatest—if not *the* greatest—basketball players of all time. He is a millionaire many times over. An advertising man's dream. A worldwide celebrity. And, just as important, a proud and happy family man.

But Michael did fail once. It began in the summer of 1993, the year he and the rest of the Chicago Bulls won their third basketball championship. Things couldn't have looked brighter—until the morning in July when Michael's father was reported missing. Days later, James Jordan's body was found. He had been murdered.

The pressure of playing and constantly being in the demanding eye of the press and public had been getting to Michael. With the death of his father, he wanted and needed to get away. So to everyone's shock and surprise, Michael retired from basketball before the start of the next season. He had lost his desire to play.

He had not lost the desire to play all sports, however. Michael decided to try something he and especially his father had always wanted him to try. In the spring of 1994, he joined a minor-league baseball team.

Michael certainly wasn't taking a financial risk by quitting basketball. He had more than enough money to support his family for the rest of their lives. But by playing baseball he was risking his professional stature, his image as the unbeatable champion, the ultimate athlete, the winner. He was criticized for deserting his teammates—the Bulls he had led to three championships. He knew that many people—especially sportswriters—would be waiting for him to fail at baseball. He must have known that every strikeout would be reported. Every dropped ball would be detailed. And they were.

Yet Michael pursued the dream he and his father had shared. In the summer of 1994, he played with the Birmingham Barons, a AA farm club of the Chicago White Sox, and batted just .202. That fall he batted .252 with the Scottsdale Scorpions in the Arizona Fall League. Not bad, but not remarkable either. Michael concluded that he would never make it as a major-league ballplayer, let alone as a star.

In the spring of 1995, refreshed by the break in his career and content to know that he had at least tried to pursue the dream, Michael "retired" from baseball and "unretired" from basketball. This time, some people doubted his ability to return. He was 32, beyond a normal athlete's prime. Would he be able to withstand the grind of the NBA and perform anywhere near his earlier heights? Several scoring titles, NBA championships, and Most Valuable Player Awards later, no one was doubting him. Michael Jordan had taken a chance with his career not once but twice. And both times he succeeded, once because he won, and once because he tried.

Choose the best answer to each question.

1. What was Michael Jordan's problem in 1993?
   (1) He was trying to win a third basketball championship.
   (2) He was no longer in his prime as an athlete.
   (3) He had lost his desire to play basketball.
   (4) He was accused of turning his back on his teammates.

2. All of the following were causes of Michael's problem *except*
   (1) the dream of playing professional baseball
   (2) failure to get along with his teammates
   (3) the death of his father
   (4) the pressure of playing and public demands

3. Which solution did Michael choose in 1994?
   (1) He had enough money to support his family so he didn't work.
   (2) He returned to play basketball and win championships.
   (3) He went to play for another basketball team.
   (4) He quit basketball and became a baseball player.

4. We can infer that the writer
   (1) admires Michael for taking risks
   (2) thinks Michael shouldn't have risked his career
   (3) believes Michael let his NBA teammates down
   (4) thinks Michael is past his prime

5. Michael was taking a chance by risking his
   (1) millions of dollars
   (2) personal happiness
   (3) ability to play
   (4) image as a winner

6. Although he did not make it as a major-league ballplayer, the writer thinks Michael succeeded because
   (1) he managed to hit .252 playing for Scottsdale
   (2) he took a chance and followed a dream
   (3) the sportscasters realized they were wrong
   (4) he realized he wasn't good enough and quit

▶ Writing Skills Practice: Correcting Run-on Sentences

Writing complete, separate sentences helps make your ideas easier to understand. However, your ideas will not be clear if you run your sentences together. A **run-on sentence** has two or more independent clauses run together without a connecting word or correct punctuation.

Here are three ways to fix a run-on sentence.

1. Divide the run-on into separate sentences. Each sentence will have its own subject and verb, begin with a capital letter, and end with a period.
2. Use a comma and a connecting word like *and, or, but, yet,* or *so* to join the two independent clauses into a compound sentence.
3. Use a connecting word like *when, after, because,* or *although* to create a complex sentence. Place the connecting word at the beginning of the dependent clause. Remember to use a comma if the dependent clause comes at the beginning of the sentence.

A. Write *R* before each run-on sentence. Write *C* before each correct sentence.

____ **1.** Some risk taking is good taking chances with your personal safety is foolish.

____ **2.** When people are not careful, their chances of becoming victims of crime are great.

____ **3.** Some people don't notice anything around them they walk with their eyes down.

____ **4.** Others ask for trouble they walk away from ATM machines with wads of money in their hands.

____ **5.** People are less likely to become victims of crime if they don't take chances with personal safety.

B. Choose the best answer to each question.

1. Which of the following is a correct, complete sentence?

(1) Much is at risk, ski jumpers launch themselves into the air like cannonballs.

(2) Much is at risk when ski jumpers launch themselves into the air like cannonballs.

(3) Ski jumpers risk much they launch themselves into the air like cannonballs.

(4) Ski jumpers risk much and they launch themselves into the air like cannonballs.

2. Which of the following is a correct, complete sentence?
   (1) Some jumps hit speeds of 70 miles per hour, and the jumpers may land 300 feet away.
   (2) Some jumps hit speeds of 70 miles per hour the jumpers may land 300 feet away.
   (3) Some jumps hit speeds of 70 miles per hour, the jumpers may land 300 feet away.
   (4) While some jumps hit speeds of 70 miles per hour the jumpers may land 300 feet away.

C. Write *OK* for each correct sentence. Rewrite each run-on sentence to make it correct.

1. Skydivers risk their lives skydiving they can't imagine life without their sport.

2. They know the risks involved in their sport they don't want to stop jumping.

3. These people enjoy the thrill of surviving such a life-threatening activity.

D. Rewrite the following paragraph, fixing any run-on sentences you find.

> People take unnecessary chances with their hearing they don't know the dangers of loud noise. Music lovers are especially at risk. They blast their music loudly they also blast their eardrums. Sound is measured in decibels. Normal conversation registers at 60 decibels, a busy restaurant registers at about 85 decibels. Risk begins at 85 decibels hearing loss will result after eight hours of exposure at this level. A small band playing in a local club can hit 120 decibels, hearing can be damaged at this level after just 15 minutes. You don't want to be mostly deaf or have a permanent ringing in your ears, you should turn down the volume.

Risking All for Your Rights

Sometimes standing up for one's rights is risky. In the past, it has been dangerous and often life-threatening for African Americans. Many Americans know the story of Rosa Parks, the heroic woman who in 1955 refused to give up her seat on a bus for a white man. Mrs. Parks risked arrest for her action.

Far fewer people, perhaps, realize that African Americans protested segregated transportation long before Rosa Parks's ride. In fact, more than 100 years earlier Frederick Douglass, who escaped from slavery, protested against segregated seating on trains by buying first-class tickets and deliberately sitting in cars reserved for white passengers. In his autobiography, Mr. Douglass described one of these experiences:

"My treatment in the use of public conveyances about these times was extremely rough, especially on the Eastern Railroad, from Boston to Portland. On that road, as on many others, there was a mean, dirty, and uncomfortable car set apart for colored travelers called the Jim Crow car. Regarding this as the fruit of slaveholding prejudice and being determined to fight the spirit of slavery wherever I might find it, I resolved to avoid this car, though it sometimes required some courage to do so. . . . I . . . sometimes was soundly beaten by conductor and brakeman. On one occasion six of these 'fellows of the baser sort,' under the direction of the conductor, set out to eject me from my seat. . . . They however found me much attached to my seat, and in removing me I tore away two or three of the surrounding ones, on which I held with a firm grasp. . . ."

Choose the best answer to each question.

1. What problem did Frederick Douglass confront?
   (1) The train cars for African Americans were uncomfortable.
   (2) He did not earn enough to pay for a first-class train seat.
   (3) African Americans were forced to sit in separate train cars.
   (4) Train conductors ignored him.

2. What did he see was the cause of the problem?
   (1) the poverty of African Americans
   (2) racial prejudice
   (3) the violent nature of men
   (4) a lack of adequate public transportation

3. What strategy did he use to solve the problem?
   (1) He deliberately made a scene at train ticket windows.
   (2) He refused to sit in Jim Crow cars.
   (3) He became violent with railroad workers.
   (4) He tried to reason with the railroad.

4. What kind of person can you conclude Frederick Douglass was?
   (1) excitable
   (2) violent
   (3) tricky
   (4) brave

An Impossible Goal—and a Prize

Land mines are especially vicious weapons of war. They lie hidden, then strike suddenly and unexpectedly. And they can remain in the ground for years after fighting has ended. So often, their victims are not soldiers but civilians, particularly children. Limbs are torn from bodies; eyes are blinded; lives are lost.

Horrified and frustrated by the effects of land mines, activists around the world decided to try for an impossible goal—an international ban on these weapons. The chances of the movement succeeding seemed ridiculously low. After all, nations at war often find landmines to be cheap and effective. Why would nations ever agree to ban them? But the International Campaign to Ban Landmines (ICBL), led by American Jody Williams, took hold. It gained strength when celebrities such as the late Diana, Princess of Wales, embraced its message.

In 1997, six years after its beginning, the ICBL saw its goal nearly reached when 122 countries signed a treaty banning the use of land mines. That same year, Williams and the organization shared the Nobel Peace Prize. Tun Channareth, a Cambodian who lost both his legs to a land mine, accepted the award on behalf of the organization. After accepting her medal, Williams pledged to continue working toward a total worldwide ban.

Choose the best answer to each question.

5. From the success of the ICBL, you can conclude all of the following *except*
   (1) The ICBL was wise to set an "impossible" goal.
   (2) The ICBL succeeded partially because it had the support of celebrities.
   (3) Some nations that planted land mines refused to sign the treaty.
   (4) A better weapon than land mines needs to be devised.

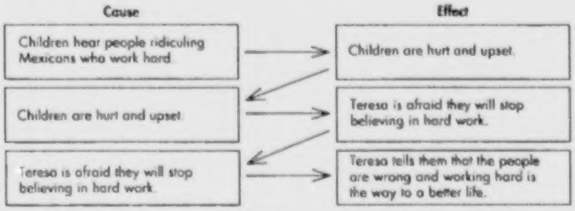
6. What kind of person can you conclude Jody Williams is?
   (1) determined
   (2) proud
   (3) self-serving
   (4) generous

Answer Key

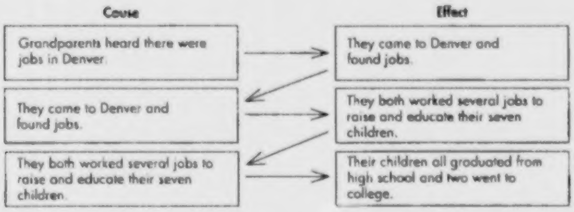
Lesson 1

Think About It: Understand Cause-and-Effect Chains (p. 4)

A. 1.


Cause
Effect
Children hear people ridiculing Mexicans who work hard.
Children are hurt and upset.
Children are hurt and upset.
Teresa is afraid they will stop believing in hard work.
Teresa is afraid they will stop believing in hard work.
Teresa tells them that the people are wrong and working hard is the way to a better life.

2.


Cause
Effect
Grandparents heard there were jobs in Denver.
They came to Denver and found jobs.
They came to Denver and found jobs.
They both worked several jobs to raise and educate their seven children.
They both worked several jobs to raise and educate their seven children.
Their children all graduated from high school and two went to college.

B. 1. (2)
2. (4)

Lesson 2

Think About It: Draw Conclusions (p. 6)

1. (4)
2. (2)
3. (3)
4. (4)
5. (1)
6. (2)
7. c and d should be checked. For d, earnings were below average in services and in retail trade. According to the introduction, these represented 37% + 17% = 54% of jobs.

Lesson 3

Think About It: Identify the Main Idea and Details (p. 8)

1a. Main idea of first paragraph: Today's business world is one of constant change.

b. Any two details:
Companies go through mergers, buyouts, and downsizings.
Thousands of employees have to deal with relocations, layoffs, pay and benefit cuts, and forced early retirements.

2a. Main idea of section: Have a plan of action.

b. Any two details:
First, decide what you want.
Then figure out how to get what you want, and do it.
If training will help you get a better job, enroll in a class to learn the skills you need.
Take a different job in your company to broaden your skill base and make you more valuable.
Develop a list of companies to contact in the future.

3a. Main idea of section: Warning signs that your job may be in jeopardy can alert you to action.

b. Any two details:
The long-term project you've worked on is ending without a replacement.
Strangers are going through the factory, asking questions about your job or department.
There is outright talk of a merger or a buyout.
If there are warning signs, put your plan into action.

4. (2)
5. (1)

Writing Skills Practice: Compound Sentences (p. 10)

A. 1. Antonio Rey loved working with cars**,** and he knew how to work with a computer.
2. He wanted to open his own repair shop**,** so he looked for training as an auto mechanic.
3. Antonio could get on-the-job training**,** or he could enroll in a training program.
4. A training program would be better**,** yet Antonio needed to earn some money too.
5. He looked in the want ads**,** but he also asked friends and relatives about auto repair jobs.

B. 1. A service station needed help**, so/and** Antonio applied for the job.
2. The owner wanted an experienced mechanic**, yet/but** Antonio persuaded the owner to hire him.
3. Years ago auto mechanics didn't need much training**, but/yet** now mechanics have much to learn.

4. Today's cars have computers in them, **so/and** mechanics need to know how to work with them.
5. The computers tell how a car is operating, **and** they also detect problems.
6. Well-trained mechanics understand the computer information, **so** they can fix any problems.
7. Antonio was a mechanic's helper during the days, **and/but** at night he took auto mechanics classes.
8. He drove to the community college, **or** he hitched a ride with another student from his neighborhood.
9. The service station owner liked Antonio's manual dexterity skills, **but/yet** he appreciated Antonio's problem-solving skills more.
10. Antonio worked and studied hard, **and/so** in the end he got ahead.

C. 1. (1)
2. (3)
3. (2)
4. (4)

D. 1. Sonia Marshall could work in an office like her mother did, **or** she could choose to do something different.
2. Sonia lived near a large factory, **and** jobs that paid well were available there.
3. Most women in factories get stuck in preproduction work, **but/yet** Sonia wanted to work in the shop.
4. Many of the jobs are traditionally held by men, **and/so** those jobs pay more than office and preproduction jobs do.
5. Sonia decided to become a machinist, **so** she enrolled in an apprenticeship program.
6. Many women don't even want to be technical workers, **but/or** maybe they just don't know about technical occupations.
7. Sonia gets satisfaction from her job, **and** she likes the money she earns, too.
8. Now more women are in the apprenticeship program, **so** they will soon make good money too.

Reading Skills Practice (p. 12)

1. (2)
2. (1)
3. (4)
4. (4)
5. (2)
6. (1)
7. (3)
8. (3)

▼ Lesson 4

Think About It: Analyze Setting (p. 14)

A. 1. Possible answers: May 1, 1998; calling the day "Fatal Friday"; spring had arrived; warm temperatures; sunny skies; mild winds; senior managers out of the building; glorious weather; smiles on faces; a spring in steps
2. Possible answers: 2:30 P.M., body heat warmed the room, 95 people crammed together, pale beams of light, heads bobbing, shadows, room became stifling, oxygen was sucked from air
3. Possible answers: cold metal chair, room's temperature dropped, message slashed by beam of light, motivational poster a bitter joke

B. 1. (1)
2. (3)
3. (4)
4. (3)

▼ Lesson 5

Think About It: Analyze Tone (p. 16)

A. 1. (3)
2. (2)
3. (2)
4. (2)

B. 1. because there is no work; there are no jobs
2. he goes to people's homes and asks for handouts
3. wandering, having no home or employment
4. sarcastic, bitter, angry
5. No. The speaker doesn't have a job to quit. He knows that being on the bum is no fun.

▼ Lesson 6

Think About It: Analyze Dialogue (p. 18)

A. 1. talkative, outgoing, motivated
2. enthusiastically

3. pleadingly
4. Yes. She offers her coffee, listens to her story, promises to help her, thanks her for volunteering, and says how lucky the agency is to have Olivia.

B. 1. (4)
2. (2)

Writing Skills Practice: Complex Sentences (p. 20)

A. 1. I; If you really hate your job, *you may feel trapped.*
2. I
3. D; *Even though you want to quit*, you have responsibilities.
4. I; Because your family may suffer, *you need to consider their needs.*
5. D
6. I; Before you lose your temper, *it's better to take a deep breath.*
7. D

B. 1. (1)
2. (2)
3. (2)
4. (4)

C. 1. I hate it **when** things break down.
2. Most items work fine **until** the warranty expires.
3. **As soon as** the warranty date passes, the product just falls apart.
4. **If** you have a two-year warranty, the product breaks down two years and one day later.
5. **Before** you buy something major, check out the manufacturer's reputation for customer service.
6. You should question the manufacturer's reputation **even though** you like and trust the sales representative.
7. **When** a manufacturer's reputation is good, you have a better chance of being a satisfied customer.
8. You have to look out for yourself **because** no one else will.

D. 1. When things break down, I hate it.
2. Until the warranty expires, most items work fine.
3. The product just falls apart as soon as the warranty date passes.
4. The product breaks down two years and one day later if you have a two-year warranty.
5. Check out the manufacturer's reputation for customer service before you buy something major.
6. Even though you like and trust the sales representative, you should question the manufacturer's reputation.
7. You have a better chance of being a satisfied customer when a manufacturer's reputation is good.
8. Because no one else will, you have to look out for yourself.

Reading Skills Practice (p. 22)

1. (3) 3. (4) 5. (2) 7. (3)
2. (1) 4. (1) 6. (1) 8. (4)

▼ Lesson 7

Think About It: Compare and Contrast (p. 24)

1. Possible answers:

	In the Past	Now
method	paper and pen; cards and handwritten letters	e-mail on computer
frequency	not often, if ever; only on birthdays and holidays	often; at least once a week
computer knowledge	grandchildren knew more than grandparents about computers	grandparents are becoming computer literate

2. He is learning the computer and knows almost as much as they do.

3a. Alice loved exchanging letters with her own grandmother.

b. Alice and her grandmother wrote their letters by hand, and she learned to copy her grandmother's writing. The computer can't transmit that to her grandchildren.

4. (4)
5. (2)

BEST COPY AVAILABLE

▼ Lesson 8

Think About It: Make Inferences (p. 26)

1. Yes. The writer specifically refers to her sister later in the essay.
2. No. There is no evidence that her mother was strict and demanding.
3. No. There is no evidence that the mother didn't want her daughters around.
4. Yes. The only time she mentions they would clean was "when we were young."
5. Yes. The mother cleaned at times when a mother would worry.
6. (4)
7. (3)
8. (2)
9. (1)

▼ Lesson 9

Think About It: Understand Point of View (p. 28)

A. 1. (1) 2. (4) 3. (2)

B. Sample rewrite: The four of us follow the stream of fans scrambling into the ballpark. I look at my husband's face and see a far-off look in his eyes, as if he's thinking of another place or at least another time. I look down at Ryan and see the eagerness in his eyes. But I don't have to look at Colleen to know how frightened she is of the crowds and the noise. I feel it in the way she's clutching my hand. "Jim," I call to my husband, "let's find our seats so Colleen will calm down."

Writing Skills Practice: Correcting Sentence Fragments (p. 30)

A. 1. F
2. S
3. F
4. S
5. F
6. S
7. S
8. F
9. F
10. S

B. 1. (4)
2. (3)

C. There are different ways to correct the fragments. Here are some suggestions.
1. A family photo album gives you a peek at the past.
2. You can learn a little about life before you were born.
3. The pictures may show your grandparents, parents, and aunts and uncles.
4. You can see their styles of clothes and kinds of activities.
5. When you look at a family album, you can learn things about the past.

D. There are different ways to correct the fragments. Here are some suggestions.
It can be fun and interesting to investigate the names of streets. In the past, some routes got their names **from** old Indian trails. Some streets **are named** after U.S. presidents. The names of trees, lakes, and birds **are popular street names,** too. Because city leaders are involved in city planning and development**,** **many** streets bear their names. Real estate developers often name streets **after** their children or other family members. That's why you'll find streets named Cecilia or James. Do you know how the street you live on **got** its name?

Reading Skills Practice (p. 32)

1. (1)
2. (3)
3. (3)
4. (4)
5. (2)
6. (4)
7. (1)
8. (2)

▼ Lesson 10

Think About It: Understand Characterization (p. 34)

1. Sample details are given. You may have found others.
   - Description: amusing Detail: taught a song that made everyone laugh
   - Description: hardworking Detail: 3,000 days of lifting, pulling, and pushing luggage in every type of weather
   - Description: positive Detail: thought of positive things to overcome nervousness
   - Description: helpful Detail: did what he could to help people
2. (2)
3. (4)

▼ Lesson 11

Think About It: Draw Conclusions (p. 36)

A. 1. c and d
   2. a, b, and f
   3. c, d, and e
   4. a, b, c, and e

B. 1. (1)
   2. (2)

▼ Lesson 12

Think About It: Identify Problems and Solutions (p. 38)

1. (3)	4. (1)
2. (2)	5. (4)
3. (4)	6. (2)

Writing Skills Practice: Correcting Run-On Sentences (p. 40)

A. 1. R
   2. C
   3. R
   4. R
   5. C

B. 1. (2)
   2. (1)

C. There are different ways to correct the run-ons. Here are some suggestions.
   1. Even though skydivers risk their lives skydiving, they can't imagine life without their sport.
   2. They know the risks involved in their sport, but they don't want to stop jumping.
   3. OK

D. There are different ways to correct the run-ons in the paragraph. Here are some suggestions.

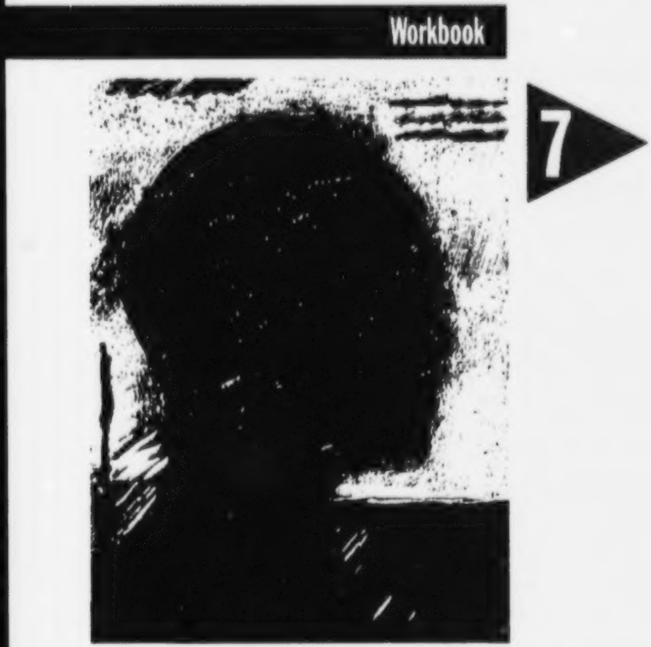
People take unnecessary chances with their hearing **because** they don't know the dangers of loud noise. Music lovers are especially at risk. **When** they blast their music loudly, they also blast their eardrums. Sound is measured in decibels. **While** normal conversation registers at 60 decibels, a busy restaurant registers at about 85 decibels. Risk begins at 85 decibels. Hearing loss will result after eight hours of exposure at this level. A small band playing in a local club can hit 120 decibels. **H**earing can be damaged at this level after just 15 minutes. **If** you don't want to be mostly deaf or have a permanent ringing in your ears, you should turn down the volume.

Reading Skills Practice (p. 42)

1. (3)	4. (4)
2. (2)	5. (4)
3. (2)	6. (1)

Voyager

Reading and Writing for Today's Adults



Voyager is a nine-level program that combines a contemporary theme-based approach with the best elements from traditional instruction. It teaches the essential reading, writing, listening, speaking, and critical thinking skills and strategies needed by adults to function on the job and in today's diverse, rapidly changing, and information-rich society.

Student Books

Nine student books, which take students from the beginning stages of reading through the ninth reading level, form the instructional core of the *Voyager* program. Within each book, units are divided into popular themes and themes into lessons. A reading lesson – authentic literature, informational article, adult student writing, or graphic material – is the heart of each lesson. The reading comprehension, writing, and oral communication activities and skill-building exercises all relate to the reading. Lessons in the early books also teach phonics and other word recognition strategies. Throughout, *Voyager* encourages students to be active learners – engaged in thinking about and applying what they are learning.

Workbooks

Nine workbooks, one for each student book, are filled with exercises that give students extra practice with the major skills taught in the lessons.

Teacher's Resource Guides

Four teacher's resource guides help teachers make the most of *Voyager* and save valuable time. Each teacher's resource guide contains a general overview and orientation, including scope and sequence charts, lesson-by-lesson teacher's notes, extension activities for the student books, and photocopy masters for both instruction and assessment.

Placement Tool

The easy-to-use placement tool helps place students in the appropriate *Voyager* student book.

ISBN 1-56420-167-8

New Readers Press
U.S. Publishing Division of Laubach Literacy
Syracuse, New York
800-448-8878

BEST COPY AVAILABLE

Puzzles

Voyager

Reading and Writing for Today's Adults

7

Emma Iulo

New Readers Press

EST COPY AVAILABL

Voyager: Reading and Writing for Today's Adults™
Puzzles for Voyager 7
ISBN 1-56420-247-X
Copyright © 2000
New Readers Press
U.S. Publishing Division of Laubach Literacy
1320 Jamesville Ave., Syracuse, New York 13210

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Printed in the United States of America
9 8 7 6 5 4 3 2

Director of Acquisitions and Development: Christina Jagger
Content Editor: Mary Hutchison
Copy Editor: Judi Lauber
Production Director: Deborah Christiansen
Designer: Kimbrly Koennecke
Cover Designer: Kimbrly Koennecke

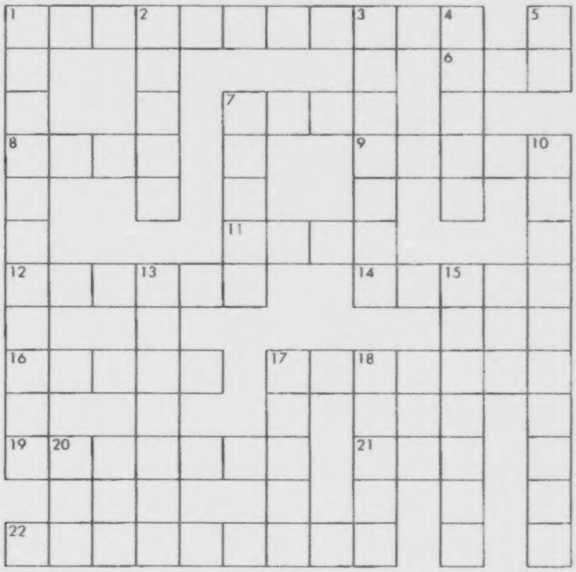
Laubach Literacy and New Readers Press are not owned or
sponsored by Voyager Expanded Learning, Inc.

CONTENTS

Lesson 1 4
Lesson 2 5
Lesson 3 6
Unit 1 Review 7
Lesson 4 8
Lesson 5 9
Lesson 6 10
Unit 2 Review 11
Lesson 7 12
Lesson 8 13
Lesson 9 14
Unit 3 Review 15
Lesson 10 16
Lesson 11 17
Lesson 12 18
Unit 4 Review 19
Answer Key 20

LESSON 1

Use the clues to help you fill in the words. Most of the answers are words from Lesson 1.



Across

1. Lowest pay permitted (2 words)
6. Chimp or gorilla
7. Toil, labor
8. Herb used in making pickles
9. Desires
11. Partly open: The door is ___.
12. Your aunt's child
14. Coffee with caffeine removed
16. Mad, irate
17. Relaxes, lets go of tension
19. Provide with food, clothing, shelter
21. Falsehood
22. Work-related abilities (2 words)

Down

1. Term for part of society between the wealthy and the poor (2 words)
2. Rome, ___
3. Clumsy, ungraceful
4. Makes, brings in (as salary or wage)
5. "To ___ or not to ___"
7. Adult female
10. How you value yourself
13. "Stars and ___ Forever"
15. Join, link
17. Up to the time of
18. Goes on foot
20. Flying saucer, for short

BEST COPY AVAILABLE

Answers on page 20.

LESSON 2

Crack the code to read some items businesses sell. Each letter of the alphabet has been assigned a new letter in this code. To help you get started, the first word, *computers,* has been decoded for you. To solve the puzzle, first put *C* above every *N* you find in the other coded words. Then write *O* above every *B,* and so on. When you have filled in all the given letters, try to guess some of the other words. Fill in those letters in the remaining words until you have cracked the code. Good luck!

C O M P U T E R S
N B A Z E J O I D

___ ___ ___ ___ ___ ___ ___
N M I Z O J D

___ ___ ___ ___ ___ ___ ___
U X B F O I D

___ ___ ___ ___ ___ ___ ___ ___
V M I T F M I O

___ ___ ___ ___ ___
D V B O D

___ ___ ___ ___ ___ ___ ___ ___
M Y J Q C E O D

___ ___ ___ ___ ___ ___ ___ ___ ___
P I B N O I Q O D

___ ___ ___ ___ ___ ___ ___
N X B J V O D

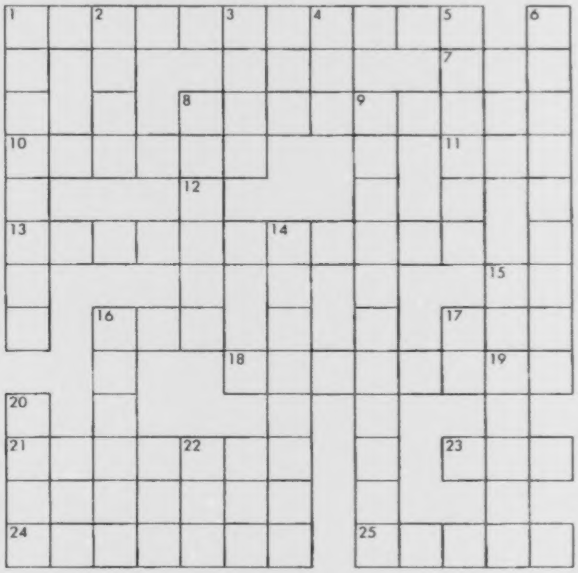
___ ___ ___ ___ ___
N M Y T L

___ ___ ___ ___ ___ ___ ___ ___ ___
U E I Y Q J E I O

Answers on page 20.

LESSON 3

Use the clues to help you fill in the words. Most of the answers are words from Lesson 3.



Across

1. A change for the better
7. Edge, as of a cup
8. Raise in rank
10. Allows
11. Every one of
13. Exchanges of views on a subject
15. All of us
16. Soaked
18. Asks for
21. Zero: all or ___
23. Fuel for the car
24. Finished with: "I'm ___ with this."
25. Youthful

Down

1. Contains, takes in
2. Writer of verse
3. Extremely
4. Short for mother
5. Behaves or acts toward: ___ me well
6. Those who work for others for pay
9. A chance for advancement
12. Resign from a job
14. Opposite of weakness
16. Male food server
17. Not them
19. Prepare a person for a job or skill
20. Make a sweater
22. Note acknowledging a debt, for short

BEST COPY AVAILABLE

Answers on page 20.

UNIT 1 REVIEW

Use the clues to fill in the answers. Then put the *first letter* of each answer above its number at the bottom of the page. You will have some advice from Epictetus, first-century Greek philosopher. The first one is done for you.

1.	A S S E M B L E	Put together, as on a production line
2.	☐ ___ ___	Double-___ graph
3.	☐ ___ ___ ___	Facts, figures
4.	☐ ___ ___ ___ ___ ___ ___ ___	Person you work for
5.	☐ ___ ___ ___ ___ ___ ___	At last
6.	☐ ___ ___ ___	Put on the payroll
7.	☐ ___ ___ ___ ___ ___ ___ ___	Grow, become bigger
8.	☐ ___ ___ ___ ___	Work, toil
9.	☐ ___ ___ ___	Pleasant, kind, good
10.	☐ ___ ___ ___ ___ ___	Room where you work
11.	☐ ___ ___ ___ ___	A pay increase
12.	☐ ___ ___ ___ ___ ___ ___	Opposite of failure
13.	☐ ___ ___ ___ ___ ___ ___ ___ ___	Lasting only a while
14.	☐ ___ ___ ___ ___	Organization of workers
15.	☐ ___ ___ ___ ___ ___ ___ ___ ___	Offer services for free
16.	☐ ___ ___ ___	Hourly payment
17.	☐ ___ ___ ___ ___ ___	Annually

Epictetus's advice: ___ ___ ___ ___ ___   ___ A ___   ___ ___
5 7 11 12 13   12 1 17   13 10

___ ___ ___ ___ ___ ___ ___ ___   ___ ___ A ___   ___ ___ ___
17 10 14 11 12 4 8 5   16 6 1 13   17 10 14

___ ___ ___ ___ ___   ___ ___;   A ___ ___   ___ ___ ___ ___   ___ ___
16 10 14 8 3   2 4   1 9 3   13 6 4 9   3 10

___ ___ A ___   ___ ___ ___   ___ A ___ ___   ___ ___   ___ ___.
16 6 1 13   17 10 14   6 1 15 4   13 10   3 10

Answers on page 20.

LESSON 4

Listed below are some words that can describe types of cotton. Look across (→), down (↓), and diagonally (↘) to find the words. Circle the words when you find them.

C	T	C	U	G	G	O	R	G	A	N	D	Y
R	D	V	H	B	G	K	W	D	E	P	Y	C
Q	U	I	V	E	L	V	E	T	E	E	N	C
X	C	D	B	O	E	F	R	Z	O	R	I	A
T	K	I	E	K	H	S	T	B	A	C	Z	O
X	X	O	G	N	X	O	E	L	Q	A	B	I
R	Q	I	Z	T	I	Q	L	C	D	L	Z	K
C	P	L	D	E	F	M	P	O	L	E	F	P
P	A	C	O	R	D	U	R	O	Y	O	M	C
S	I	L	M	R	T	S	S	F	P	Q	T	T
A	U	O	I	Y	V	L	S	M	N	L	A	H
O	B	T	P	C	F	I	P	I	M	A	I	K
T	C	H	I	N	O	N	A	J	U	C	B	N

CALICO
CHEESECLOTH
CHINO
CORDUROY
DENIM
DUCK
MUSLIN
OILCLOTH
ORGANDY
PERCALE
PIMA
POPLIN
TERRY
VELVETEEN

Answers on page 21.

LESSON 5

Unscramble these words from Lesson 5. When you're done, the boxed letters will spell a phrase that means "walking through the streets looking for a job."

NIPA ☐ ___ ___ ___
RKOW ___ ☐ ___ ___
TPU ___ ☐ ___
DEN ___ ☐ ___
DBOY ___ ___ ☐ ___
TYIC ___ ☐ ___ ___
INFD ___ ___ ☐ ___
VREGA ☐ ___ ___ ___ ___

TAPH ___ ___ ☐ ___
EADH ☐ ___ ___ ___
EKCCH ___ ___ ☐ ___ ___

DRIPE ☐ ___ ___ ___ ___
BINAR ___ ___ ☐ ___ ___
VEROP ___ ___ ___ ☐ ___
TRETES ___ ___ ___ ☐ ___ ___
PLIMSE ___ ___ ☐ ___ ___ ___
CFROE ___ ___ ___ ___ ☐
NHDA ___ ___ ☐ ___
RESTIK ___ ☐ ___ ___ ___ ___

Answers on page 21.

LESSON 6

All the answers in this puzzle are words from Lesson 6. After you have filled in each answer, put the *first letter* of the answer above its number at the bottom of the page. When you have finished, you will have an uplifting quote by Franklin D. Roosevelt.

1. ☐ ___ ___ ___ ___ ___ ___ Therapist, doctor of psychiatry
2. ☐ ___ ___ ___ ___ ___ ___ ___ Conversation between characters
3. ☐ ___ ___ ___ ___ Containing nothing
4. ☐ ___ ___ ___ ___ Thirty, forty, ___
5. ☐ ___ ___ ___ ___ up (stop trying)
6. ☐ ___ ___ ___ ___ ___ Deal with, take care of
7. ☐ ___ ___ ___ ___ ___ Mentally ill
8. ☐ ___ ___ ___ Young people, children
9. ☐ ___ ___ ___ ___ ___ ___ Tense
10. ☐ ___ ___ ___ base (badly mistaken)
11. ☐ ___ ___ ___ ___ ___ ___ Cents
12. ☐ ___ ___ ___ ___ ___ ___ Faster than walking
13. ☐ ___ ___ ___ ___ ___ ___ Stress, pressure
14. ☐ ___ ___ ___ ___ ___ ___ ___ ___ ___ Not currently working
15. ☐ ___ ___ ___ ___ Valued at: ___ her weight in gold
16. ☐ ___ ___ By now: Are we there ___?

Franklin D. Roosevelt's quote: "___ ___ ___ ___   ___ ___ ___   ___ ___ ___
15 6 3 9   16 10 14   5 3 13

___ ___   ___ ___ ___   ___ ___ ___   ___ ___   ___ ___ ___ ___
13 10   13 6 3   3 9 2   10 4   16 10 14 12

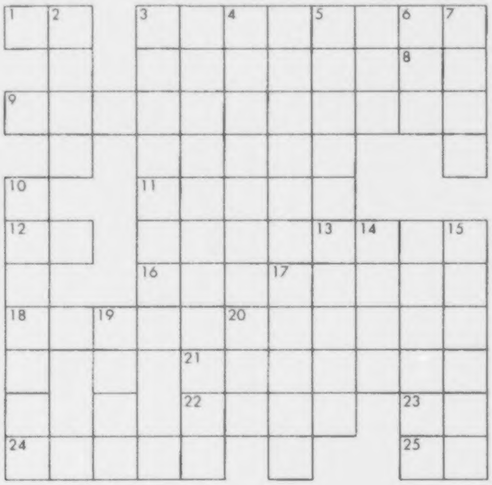
___ ___ ___ ___,   ___ ___ ___   ___   ___ ___ ___ ___   ___ ___ ___
12 10 11 3   13 7 3   1   8 9 10 13   1 9 2

___ ___ ___ ___   ___ ___."
6 1 9 5   10 9

Answers on page 21.

UNIT 2 REVIEW

Use the clues to help you fill in the words. When you are done, put the letters with numbers in the blanks at the bottom. You will have the title of a song that grew out of the hard times during the Great Depression of the 1930s.



Across

1. Let it ___ (Leave it alone.)
3. Friday, ___, Sunday
8. Opposite of stop
9. Your dad's mother, for example
11. For better or for ___
12. Opposite of down
13. Country street, lane
16. Pen for poultry: chicken ___
18. Quantity: How ___ does it cost?
20. Horse-drawn four-wheeled vehicles
22. What we hear with
23. ___ or she
24. Perspire
25. That was then, this ___ now.

Down

2. Make in wages or salary
3. Ham on rye or BLT, for example
4. Yesterday, today, ___
5. Instead of: ___ than
6. Grow older, mature
7. Manhattan is part of New ___ City.
10. Mutters softly
14. Smell, aroma
15. Cups, plates, saucers
17. Groups of two
19. Hollow place in the earth
21. Mesh device used to entrap: fish ___
23. Hello

Song title: "___ ___ ___ ___ ___ ___ ___, ___ ___ ___ ___ ___ ___
1 5 14 4 23 2 5 19 6 21 7 14 12

___ ___ ___ ___ ___ ___ ___ ___ ___ ___?"
3 17 6 13 2 6 15 25 10 2

Answers on page 21.

LESSON 7

Each of the small words on the left can be found in the answer words. The answer words are from Lesson 7. Use the clues at the right to help you fill in the words. When you are done, put the letters with numbers in the blanks at the bottom. You will have a Native American proverb that gives advice on how to learn about the past.

WIT	$\underset{1}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underset{2}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}$	See firsthand, as a crime
BAN	$\underset{3}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underset{4}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}$	Wife's mate
FIN	$\underset{5}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underset{6}{\underline{\quad}}$	State the meaning of
AGE	$\underline{\quad}\ \underline{\quad}\ \underset{7}{\underline{\quad}}\ \underline{\quad}\ \underset{8}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}$	Information to communicate
DRY	$\underset{9}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underset{10}{\underline{\quad}}\ \underline{\quad}$	Clothes to be washed: dirty ___
SIT	$\underset{11}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underset{12}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}$	Opposite of negative
INK	$\underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underset{13}{\underline{\quad}}$	Swallow liquid
ICE	$\underline{\quad}\ \underline{\quad}\ \underset{14}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}$	Vocal sound, power of speech

Proverb: $\underset{1}{\underline{\quad}}\ \underset{3}{\underline{\quad}}\ \underset{6}{\underline{\quad}}\ \underset{2}{\underline{\quad}}\quad \underset{8}{\underline{\quad}}\ \underset{2}{\underline{\quad}}\quad \underset{6}{\underline{\quad}}\ \underset{9}{\underline{\quad}}\ \underset{5}{\underline{\quad}}\ \underset{6}{\underline{\quad}}\ \underset{10}{\underline{\quad}}$

$\underset{7}{\underline{\quad}}\ \underset{11}{\underline{\quad}}\ \underset{6}{\underline{\quad}}\ \underset{8}{\underline{\quad}}\ \underset{13}{\underline{\quad}}\ \underset{7}{\underline{\quad}},\quad \underset{4}{\underline{\quad}}\ \underset{6}{\underline{\quad}}\quad \underset{7}{\underline{\quad}}\ \underset{14}{\underline{\quad}}\ \underset{9}{\underline{\quad}}\ \underset{6}{\underline{\quad}}\ \underset{2}{\underline{\quad}}\ \underset{12}{\underline{\quad}}$

$\underset{8}{\underline{\quad}}\ \underset{2}{\underline{\quad}}\ \underset{5}{\underline{\quad}}\quad \underset{9}{\underline{\quad}}\ \underset{14}{\underline{\quad}}\ \underset{7}{\underline{\quad}}\ \underset{12}{\underline{\quad}}\ \underset{6}{\underline{\quad}}\ \underset{2}{\underline{\quad}}.$

Answers on page 22.

LESSON 8

Each box below contains a syllable that is either the first or the last half of a six-letter word. Its other half is in one of the other boxes. Put the syllables together to form 12 six-letter words. Use each set of letters only once. All the answers are words from Lesson 8.

DLE	EST	NER	PLE
WEB	CRE	GEN	ISH
COR	STA	TER	COB
POL	BON	MUD	SIM
BUT	DOW	ATE	WIN
HON	BLE	TLE	RIB

Answers on page 22.

LESSON 9

Listed below are some parts of a car. Look across (→), down (↓), and diagonally (↘) to find the words. Circle the words when you find them.

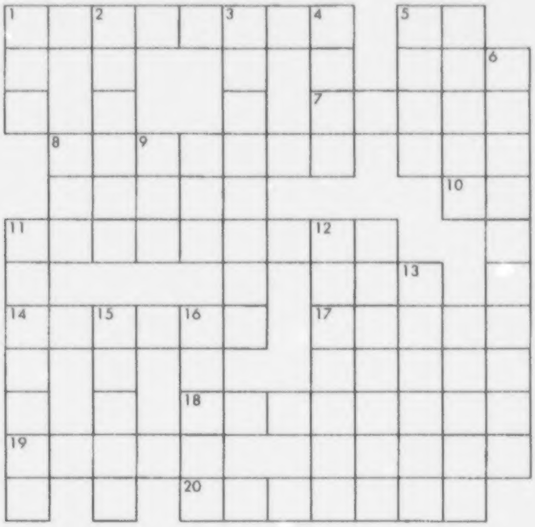
T	V	O	R	G	J	Q	M	T	R	U	N	K
W	I	N	D	S	H	I	E	L	D	F	C	V
K	U	R	D	S	P	H	B	R	A	K	E	S
V	A	H	E	O	E	E	W	R	O	G	H	T
G	Q	I	Q	S	F	A	R	A	D	I	O	U
E	N	G	R	E	Q	D	T	S	O	R	O	R
A	J	H	Y	B	G	L	I	B	M	H	D	N
R	A	O	E	U	A	I	P	T	E	F	X	S
S	D	R	M	M	O	G	D	N	T	L	S	I
H	R	N	S	P	S	H	H	A	E	O	T	G
I	Q	W	L	E	W	T	M	D	R	U	Y	N
F	D	O	O	R	S	S	P	O	Z	Z	I	A
T	U	Y	D	A	S	H	B	O	A	R	D	L

AIR BAG
BRAKES
BUMPER
DASHBOARD
DOORS
GEARSHIFT
HEADLIGHTS
HOOD
HORN
ODOMETER
RADIO
SEAT BELT
TIRES
TRUNK
TURN SIGNAL
WINDSHIELD

Answers on page 22.

UNIT 3 REVIEW

Use the clues to help you fill in the words. When you are done, put the letters with numbers in the blanks at the bottom. You will have a wise observation made by Greek philosopher Heraclitus around 500 B.C.E.



Across

1. One who gathers and relates news
5. Act, behave: ___ as I say.
7. Stirring or eating utensil
8. 100 years
10. ___ in arms (very upset)
11. Little by little
14. Turn ___ (reverse direction)
17. Way to cook turkey or beef
18. Opposite of forget
19. Choose by vote
20. A record of past events

Down

1. Uncooked
2. Sheet of glass: window ___
3. 10 × 100 = one ___
4. Bright or promising: a ___ future
5. Where your neighbor lives: next ___
6. Ones who examine carefully
8. Auto
9. Silent agreement: a ___ of the head
11. Spectacles
12. Opposite of smallest
13. One who cuts hair for a living
15. Opposite of inner
16. ___, South, East, West

Heracliitus's observation: ___ ___ ___ ___ ___ ___ ___

16 15 3 20 6 9 11

___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___.

19 16 5 10 1 19 7 13 10 3 8 20 14 9 11 19

Answers on page 22.

LESSON 10

Unscramble these words from Lesson 10. When you're done, the boxed letters will spell what someone might say a job offer sounds like.

KRAM ☐ ___ ___ ___
CUBL ___ ___ ☐ ___
OSNIE ___ ___ ___ ☐ ___
DIVER ___ ___ ☐ ___ ___
CRORED ___ ___ ☐ ___ ___ ___

MERTS ☐ ___ ___ ___ ___
ROUT ___ ☐ ___ ___

ARMED ___ ___ ___ ___ ☐
SKYE ___ ___ ☐ ___

LEAD ___ ☐ ___ ___
AVN ___ ☐ ___
RANGE ___ ___ ___ ___ ☐
ONS ☐ ___ ___

Answers on page 23.

LESSON 11

Use the clues to help you form compound words. For each pair of words, the second part of the first word becomes the first part of the second word. The words that are shared by the pairs are listed below. The first answer of each pair is from Lesson 11. The first pair has been done for you.

CHECK FISH LONG NECK ✓SHIP SIDE WATCH

Something causing suffering H A R D S H I P
Neat, tidy S H I P S H A P E

Seafood raised in ponds ___ ___ ___ ___ ___ ___ ___
A place with no privacy ___ ___ ___ ___ ___ ___ ___ ___

Rural area ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___
Paved pathway ___ ___ ___ ___ ___ ___ ___ ___

Paper payment of wages ___ ___ ___ ___ ___ ___ ___ ___
Physical exam ___ ___ ___ ___ ___ ___ ___

Lasting all 12 months ___ ___ ___ ___ ___ ___ ___ ___
A type of cattle ___ ___ ___ ___ ___ ___ ___ ___

Exact-timing device ___ ___ ___ ___ ___ ___ ___ ___ ___
Male guard, sentry ___ ___ ___ ___ ___ ___ ___ ___

Very fast: ___ speed ___ ___ ___ ___ ___ ___ ___ ___ ___
Clothing item worn with a dress shirt ___ ___ ___ ___ ___ ___ ___

Answers on page 23.

LESSON 12

Crack the code to learn the names of some competitive sports. Each letter of the alphabet has been assigned a new letter in this code. To help you get started, the first sport, *wrestling,* has been decoded for you. To solve the puzzle, first put *W* above every *J* you find in the other coded words. Then write *R* above every *E*, and so on. When you have filled in all the given letters, try to guess some of the other words. Fill in those letters in the remaining words until you have cracked the code. Good luck!

W R E S T L I N G
J E R F G Y V A T

G R A A V F

S V T H E R F X N G V A T

U V T U W H Z C

F J V Z Z V A T

T B Y S

O B J Y V A T

O N Y N A P R O R N Z

F X V V A T

W H Q B

N E P U R E L

U N A Q O N Y Y

Answers on page 23.

UNIT 4 REVIEW

Solve this puzzle to learn the opinion of American writer Helen Keller (1880–1968) about "playing it safe." Write each answer on the numbered lines to the left of the clue. Put each letter of each answer word above its number on the rest of the page. One letter has been done for you.

___ ___ ___ ___ S ___ 18 5 2 12 1 8	Oily
___ ___ ___ 16 10 18	A large mature pig
___ ___ S ___ ___ ___ ___ 5 2 1 7 12 7 2	Express in other words
___ ___ ___ ___ ___ ___ 7 4 14 14 2 11	Carpal ___ Syndrome
___ ___ ___ ___ ___ S ___ 13 5 10 9 6 1 2	Vow
S ___ ___ ___ ___ ___ ___ ___ ___ 1 6 7 4 12 7 6 10 14	Condition, circumstance: an ideal ___
___ ___ ___ ___ 3 6 7 8	Dallas or St. Louis, for example
___ ___ ___ ___ S ___ ___ S 15 6 14 6 1 16 2 1	Completes
___ ___ ___ ___ ___ ___ ___ ___ ___ ___ 6 14 17 6 19 6 17 4 12 11	One person

Helen Keller's opinion: S ___ ___ ___ ___ ___ ___ ___   ___ S
1 2 3 4 5 6 7 8   6 1

___ ___ S ___ ___ ___   ___
9 10 1 7 11 8   12

S ___ ___ ___ ___ S ___ ___ ___ ___ ___ ___. . . . ___ ___ ___ ___
1 4 13 2 5 1 7 6 7 6 10 14   11 6 15 2

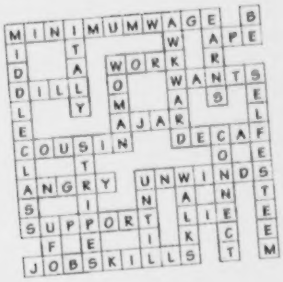
___ S   ___ ___ ___ ___ ___ ___   ___   ___ ___ ___ ___ ___ ___
6 1   2 6 7 16 2 5   12   17 12 5 6 14 18

___ ___ ___ ___ ___ ___ ___ ___ ___   ___ ___   ___ ___ ___ ___ ___ ___ ___.
12 17 19 2 14 7 4 5 2   10 5   14 10 7 16 6 14 18

Answers on page 23.

ANSWER KEY

Lesson 1



Lesson 2

COMPUTERS

CARPETS

FLOWERS

HARDWARE

SHOES

ANTIQUES

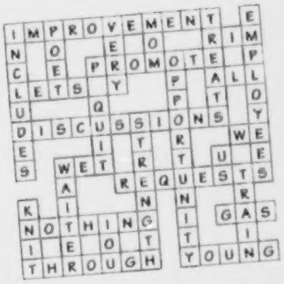
GROCERIES

CLOTHES

CANDY

FURNITURE

Lesson 3



Unit 1 Review

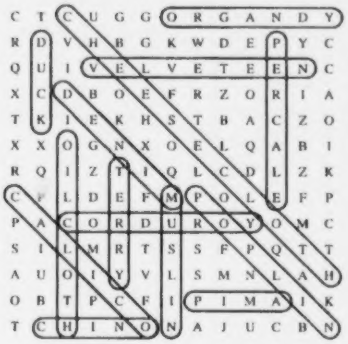
ASSEMBLE
BAR
DATA
EMPLOYER
FINALLY
HIRE
INCREASE
LABOR
NICE
OFFICE
RAISE
SUCCESS
TEMPORARY
UNION
VOLUNTEER
WAGE
YEARLY

Epictetus's advice: FIRST SAY TO YOURSELF WHAT YOU WOULD BE: AND THEN DO WHAT YOU HAVE TO DO

BEST COPY AVAILABLE

ANSWER KEY

Lesson 4



C	T	C	U	G	G	O	R	G	A	N	D	Y
R	D	V	H	B	G	K	W	D	E	P	Y	C
Q	U	I	V	E	L	V	E	T	E	E	N	C
X	C	D	B	O	E	F	R	Z	O	R	I	A
T	K	I	E	K	H	S	T	B	A	C	Z	O
X	X	O	G	N	X	O	E	L	Q	A	B	I
R	Q	I	Z	T	I	Q	L	C	D	L	Z	K
C	F	L	D	E	F	M	P	O	L	E	F	P
P	A	C	O	R	D	U	R	O	Y	O	M	C
S	I	L	M	R	T	S	S	F	P	Q	T	T
A	U	O	I	Y	V	L	S	M	N	L	A	H
O	B	T	P	C	F	I	P	I	M	A	I	K
T	C	H	I	N	O	N	A	J	U	C	B	N

Lesson 5

$\boxed{P}$AIN
W$\boxed{O}$RK
P$\boxed{U}$T
E$\boxed{N}$D
BO$\boxed{D}$Y
C$\boxed{I}$TY
FI$\boxed{N}$D
$\boxed{G}$RAVE

PA$\boxed{T}$H
$\boxed{H}$EAD
CH$\boxed{E}$CK

$\boxed{P}$RIDE
BR$\boxed{A}$IN
PRO$\boxed{V}$E
STR$\boxed{E}$ET
SI$\boxed{M}$PLE
FORC$\boxed{E}$
HA$\boxed{N}$D
S$\boxed{T}$RIKE

Lesson 6

ANALYST
DIALOGUE
EMPTY
FIFTY
GIVE
HANDLE
INSANE
KIDS
NERVOUS
OFF
PENNIES
RUNNING
TENSION
UNEMPLOYED
WORTH
YET

Franklin D. Roosevelt's quote: "WHEN YOU GET TO THE END OF YOUR ROPE, TIE A KNOT AND HANG ON."

Unit 2 Review

B	E		S	A	T	U	R	D	A	Y
	A		A		O		A		G	O
G	R	A	N	D	M	O	T	H	E	R
	N		D		O		H			K
M			W	O	R	S	E			
U	P		I		R		R	O	A	D
R			C	O	O	P		D		I
M	U	C	H		W	A	G	O	N	S
U		A		N		I		R		H
R		V		E	A	R	S		H	E
S	W	E	A	T		S			I	S

Song title: "BROTHER, CAN YOU SPARE A DIME?"

BEST COPY AVAILAB

ANSWER KEY

Lesson 7

W I T N E S S

H U S B A N D

D E F I N E

M E S S A G E

L A U N D R Y

P O S I T I V E

D R I N K

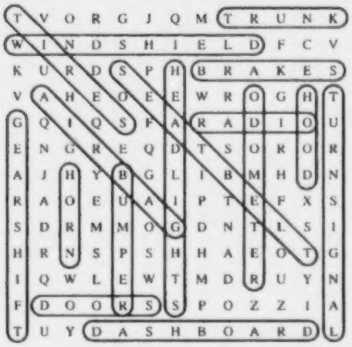
V O I C E

Proverb: W H E N A N E L D E R S P E A K S, B E S I L E N T A N D L I S T E N

Lesson 8

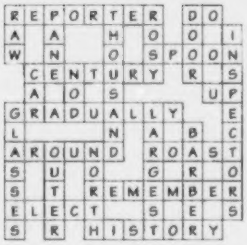
BUTTER	GENTLE	RIBBON
COBWEB	HONEST	SIMPLE
CORNER	MUDDLE	STABLE
CREATE	POLISH	WINDOW

Lesson 9



T	V	O	R	G	J	Q	M	T	R	U	N	K	
W	I	N	D	S	H	I	E	L	D	F	C	V	
K	U	R	D	S	P	H	B	R	A	K	E	S	
V	A	H	E	O	E	E	W	R	O	G	H	T	
G	Q	I	Q	S	F	A	R	A	D	I	O	U	
E	N	G	R	E	Q	D	T	S	O	R	O	R	
A	J	H	Y	B	G	L	I	B	M	H	D	N	
R	A	O	E	U	A	I	P	T	E	F	X	S	
S	D	R	M	M	O	G	D	N	T	L	S	I	
H	R	N	S	P	S	H	H	A	E	O	T	G	
I	Q	W	L	E	W	T	M	D	R	U	Y	N	
F	D	O	O	R	S	S	P	O	Z	Z	I	A	
T	U	Y	D	A	S	H	B	O	A	R	D	L	

Unit 3 Review



R	E	P	O	R	T	E	R		D	O	
A		A			H		O		O		I
W		N			O		S	P	O	O	N
	C	E	N	T	U	R	Y		R		S
	A		O		S					U	P
G	R	A	D	U	A	L	L	Y			E
L					N		A		B		C
A	R	O	U	N	D		R	O	A	S	T
S		U		O			G		R		O
S		T		R	E	M	E	M	B	E	R
E	L	E	C	T			S		E		S
S		R		H	I	S	T	O	R	Y	

Heraclitus's observation: N O T H I N G E N D U R E S B U T C H A N G E.

ANSWER KEY

Lesson 10

MARK
CLUB
NOISE
DRIVE
RECORD

TERMS
TOUR

DREAM
KEYS

DEAL
VAN
ANGER
SON

Lesson 11

HARDSHIP
SHIPSHAPE

CATFISH
FISHBOWL

COUNTRYSIDE
SIDEWALK

PAYCHECK
CHECKUP

YEARLONG
LONGHORN

STOPWATCH
WATCHMAN

BREAKNECK
NECKTIE

Lesson 12

WRESTLING
TENNIS
FIGURE SKATING
HIGH JUMP
SWIMMING
GOLF
BOWLING
BALANCE BEAM
SKIING
JUDO
ARCHERY
HANDBALL

Unit 4 Review

GREASY
HOG
RESTATE
TUNNEL
PROMISE
SITUATION
CITY
FINISHES
INDIVIDUAL

Helen Keller's opinion: SECURITY IS
MOSTLY A
SUPERSTITION.... LIFE
IS EITHER A DARING
ADVENTURE OR NOTHING

Puzzles

Voyager
Reading and Writing for Today's Adults
7

Everybody loves puzzles.
Puzzles for Voyager: Reading and Writing for Today's Adults contains a variety of puzzles that students are familiar with and typically enjoy - word searches, crosswords, word scrambles, and more. Puzzles are correlated with each *Voyager* student book lesson. Books include answer keys.

Components of
Voyager: Reading and Writing for Today's Adults

9 Student Books
9 Workbooks
9 Puzzle Books
9 Vocabulary Workbooks
4 Teacher's Resource Guides (including photocopy masters)
Placement Tool
Scoring Booklets
Diplomas

ISBN 1-56420-247-X
9 781564 202475

New Readers Press
U.S. Publishing Division of Laubach Literacy
Syracuse, New York 13210
800-448-8878
www.newreaderspress.com

CE CETR 0117

Vocabulary Workbook

Voyager

Reading and Writing for Today's Adults

7

New Readers Press

BEST COPY AVAILABLE

Voyager: Reading and Writing for Today's Adults™
Vocabulary Workbook for Voyager 7
ISBN 1-56420-269-0
Copyright © 2001
New Readers Press
U.S. Publishing Division of Laubach Literacy
Box 131, Syracuse, New York 13210

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Printed in the United States of America
9 8 7 6 5 4 3 2

Director of Acquisitions and Development: Christina Jagger
Writer: Mary Hutchison
Content Editors: Terrie Lipke, Judi Lauber
Copy Editor: Judi Lauber
Production Director: Deborah Christiansen
Designer: Kimbrly Koennecke
Cover Designer: Shelagh Clancy
Production Specialist: Heather Witt

All proceeds from the sale of New Readers Press materials
support literacy programs in the United States and worldwide.

Laubach Literacy and New Readers Press are not owned or sponsored by
Voyager Expanded Learning, Inc.

Contents

Lesson 1 4
Lesson 2 6
Lesson 3 8
Lesson 4 10
Lesson 5 12
Lesson 6 14
Lesson 7 16
Lesson 8 18
Lesson 9 20
Lesson 10 22
Lesson 11 24
Lesson 12 26
Answer Key 28

Lesson 1

A. Which Word Fits Best? Choose the best answer, and write it on the line. The first one is done for you.

1. Marilyn was a housewife when she started a job search.
(1) household (2) housework (3) housecoat (4) housewife

2. She didn't know ________ about how to look for a job.
(1) anybody (2) anything (3) anytime (4) anymore

3. First, she got the local ________ and read the help-wanted ads.
(1) newsprint (2) newscast (3) newspaper (4) newsroom

4. Next, she asked ________ who worked at the local factory about jobs there.
(1) something (2) sometimes (3) someone (4) somewhere

5. That ________ she went to the employment agency to ask about the job.
(1) afternoon (2) afterthought (3) aftertaste (4) aftershock

6. The agency staff didn't think the ________ would suit Marilyn.
(1) workbook (2) workplace (3) workout (4) workbench

7. Marilyn ________ their doubts and got the job.
(1) overboard (2) overdrew (3) overcame (4) overall

B. Which Word Doesn't Fit? Consider the meanings of the words below. In each question, pick the word that does not fit with the rest and write it on the line. The first one is done for you.

1.	stop	halt	start	finish	start
2.	large	huge	petite	enormous	________
3.	attack	protect	defend	guard	________
4.	absent	tardy	missing	elsewhere	________
5.	conversation	discussion	chat	voice	________
6.	thrifty	cheap	lavish	stingy	________
7.	object	massive	bulky	heavy	________
8.	conflict	yield	struggle	fight	________
9.	produce	manufacture	workshop	construct	________
10.	damage	wreck	destroy	repair	________
11.	faithful	loyal	truthful	insincere	________

C. **Building Words** Combine the prefixes, suffixes, and roots to build words, and write them on the lines. Some roots may drop or change letters. Use a dictionary if you are unsure of a spelling. The first one is done for you.

re + port ____report____
ad + apt ____________
ad + miss + ion ____________
recent + ly ____________
pro + gress ____________
sense + ible ____________
con + stant + ly ____________
please + ant ____________
re + li + able ____________
pro + mot + ion ____________
de + odor + ant ____________
re + mark + able ____________
govern + ment ____________
con + sequent + ly ____________

D. **Match the Meaning** Write each word from Part C on the line next to its meaning. The first one is done for you.

____report____ **1.** give an account of something that happened
____________ **2.** reasonable
____________ **3.** uncommon or noticeable
____________ **4.** not long ago
____________ **5.** move forward
____________ **6.** dependable
____________ **7.** substance that takes away smells
____________ **8.** the political body that runs a country
____________ **9.** a raise in rank or position
____________ **10.** as a result
____________ **11.** nice and agreeable
____________ **12.** adjust to fit
____________ **13.** all the time
____________ **14.** permission to enter

Lesson 2

A. The Prefix *in-* The prefix *in-* can mean either "not" or "in, into." Write each *in-* word in the correct category below depending on what the prefix means. The first one is done for you.

✓include
incomplete
incorrect
incredible
indecent
indent
indirect
inexpensive
inexperienced
infertile
infiltrate
inflame
infrequent
inhabit
inherit
inhuman
inmate
input
inquire
insanity
install
invade
invisible
inward

***in-* = "not"**		***in-* = "in, into"**	
________	________	include	________
________	________	________	________
________	________	________	________
________	________	________	________
________	________	________	________
________	________	________	________

B. Matching Definitions Write each word from Part A on the line next to its meaning. The first one is done for you.

________ **1.** not often
________ **2.** live in
________ **3.** unbelievable
________ **4.** make a notch in
________ **5.** without kindness
________ **6.** look into; question
________ **7.** not costly
include **8.** put into a group
________ **9.** not finished
________ **10.** put into place for use
________ **11.** not right, untrue
________ **12.** offensive, not moral
________ **13.** enter forcibly
________ **14.** not able to be seen
________ **15.** toward the inside
________ **16.** without much practice
________ **17.** pass into or through
________ **18.** not straightforward
________ **19.** person in prison
________ **20.** not able to reproduce
________ **21.** receive
________ **22.** make more heated
________ **23.** mental illness
________ **24.** enter or key in

BEST COPY AVAILABLE

C. Suffixes A suffix is added to the end of a word to change the meaning or to change how the word can be used in a sentence. Study the examples in the chart, and then add the suffixes to the words below. Use a dictionary if you are unsure of a spelling.

Suffix	Meaning	Original Word	New Word
-able/-ible	able to; capable of	response	responsible
-ion	act; result	emote	emotion
-ment	act; process of	adjust	adjustment

admiss + ible __________________

indicate + ion __________________

advance + ment __________________

locate + ion __________________

irritate + ion __________________

object + ion __________________

encourage + ment __________________

profit + able __________________

employ + ment __________________

connect + ion __________________

D. Which Word Fits Best? Choose the word from Part C that best completes each sentence below.

1. I didn't take my dog to the vet because I saw no __________________ that anything was wrong.
2. Mara performed well with some __________________ from the audience.
3. The illegal evidence was not __________________ in court.
4. This technical school will help me find full-time __________________ after I graduate.
5. Ilsa is allergic to that plant, so she developed a skin __________________ after she touched it.
6. I took a low-level position because they promised me __________________ after six months.
7. Eli traveled all over to find the best __________________ for his new home.
8. These days, selling vitamins can be very __________________.
9. If their parents have no __________________, I'll take my students on a trip.
10. This bridge is the only __________________ between the island and the mainland.

BEST COPY AVAILABLE

Lesson 3

A. Related Words Write the word that fits best in each blank below. The first one is done for you.

assist
assistance
assistant

1. Donna, the ___assistant___ manager, needed some ____________, so she hired Carlos to ____________ her.

computer
computerize

2. The department needed new ____________ equipment in order to ____________ the inventory tracking.

qualifications
qualified

3. Carlos was ____________ to install and use the new software. Those were the ____________ Donna was looking for.

considerable
consideration

4. The job required a ____________ amount of overtime, and Donna took Carlos's family responsibilities into ____________ when scheduling the work.

evaluation
valued

5. When it was time for his performance ____________, Donna let Carlos know he was a ____________ employee.

B. Definitions Each sentence below is from Lesson 3. Choose the best meaning for the word in *italics* and write its number on the line. The first one is done for you.

__3__ **1.** When I finally *summoned* the courage to speak up, my supervisors were surprised.
(1) added up (2) used up (3) called forth (4) shouted out

_____ **2.** Raises used to be *virtually* automatic.
(1) totally (2) truly (3) almost (4) certainly

_____ **3.** Most raises are *predetermined.*
(1) decided ahead of time
(2) ended ahead of time
(3) discovered ahead of time
(4) announced ahead of time

_____ **4.** I knew I was a few *credentials* short.
(1) diplomas from colleges
(2) good grades
(3) letters of reference
(4) proofs of competence

_____ **5.** But at least management was now aware of a *motivated* candidate.
(1) wanting to change jobs
(2) having to move to another place
(3) having a strong desire to do something
(4) needing to do something else

C. The Prefix *con-* The prefix *con-* means "with, together." Write each *con-* word on the line next to its meaning.

concert
confidential
confront
conscious
consider
conspicuous
contact
continue
contribution
conviction

________________ 1. keep doing something

________________ 2. face up to a person or challenge

________________ 3. think about carefully

________________ 4. something given freely

________________ 5. a strong belief or opinion

________________ 6. musical performance

________________ 7. communicate with someone

________________ 8. private or secret

________________ 9. awake and aware

________________ 10. noticeable or attracting attention

D. Getting Down to Business Idioms are expressions that can't be understood from the literal meaning of the words. Choose the idiom that best completes each sentence below. The first one is done for you.

burned out
eager beaver
get down to brass tacks
✓go belly up
make a pitch
meeting of the minds
number crunchers

1. Sales are so poor this year that I'm afraid this company will ________go belly up________.

2. The ____________________________ are meeting today to go over the figures.

3. I hope they will reach a ____________________________ about what to do.

4. Our new sales manager is really an ____________________________.

5. He hired a consultant to help us all ____________________________ in our jobs.

6. When he talks with his boss, I know the sales manager will ____________________________ for keeping the company going.

7. I just hope things turn around before we're all ____________________________.

Lesson 4

A. Analogies An analogy expresses a relationship between two sets of ideas. Study these examples.

Major is to *minor* as *bright* is to ______dull______.
(1) shiny (2) polished (3) dull (4) muddy

Major is the opposite of *minor*, and *bright* is the opposite of *dull*.

Sentence is to *paragraph* as __________________ is to *book*.
(1) chapter (2) cover (3) word (4) title

Choice (1) chapter is correct. A *sentence* is part of a *paragraph*, and a *chapter* is part of a *book*.

Choose the term that completes the analogy and write it on the line.

1. *Disturbed* is to *upset* as *calm* is to __________________.
(1) tranquil (2) happy (3) lively (4) glad

2. *Cotton* is to *fabric* as *pine* is to __________________.
(1) needles (2) cones (3) shadow (4) lumber

3. *Store* is to *merchandise* as *library* is to __________________.
(1) shelves (2) tables (3) books (4) chairs

4. *Juice harp* is to *instrument* as *caterpillar* is to __________________.
(1) honeybee (2) insect (3) robin (4) spider

5. *Hammer* is to *tool* as *factory* is to __________________.
(1) manufacture (2) workplace (3) assembly line (4) inspectors

6. *Hour* is to *watch* as *date* is to __________________.
(1) tomorrow (2) schedule (3) calendar (4) today

7. *Knife* is to *razor-sharp* as __________________ is to *breakneck*.
(1) speed (2) foolish (3) fast (4) careless

8. *Animal* is to *leopard* as *vegetable* is to __________________.
(1) fruit (2) snack (3) dessert (4) broccoli

9. *Work* is to *labor* as *peril* is to __________________.
(1) fright (2) danger (3) escape (4) safety

10. *Cheerful* is to *uplifting* as __________________ is to *depressing*.
(1) pleasant (2) insane (3) bleak (4) downward

B. Which Word Fits Best? Choose the best answer, and write it on the line.

1. I felt so __________________ this morning that even coffee didn't help.
(1) groggy (2) giddy (3) giggly (4) grabby

2. Considering the severity of her illness, the child's recovery was __________________.
(1) genius (2) perilous (3) miraculous (4) spontaneous

3. The bank has been robbed so many times that the tellers are understandably __________________.
(1) paralegal (2) paragraph (3) parachute (4) paranoid

4. It took a year to update our office by __________________ adding new equipment.
(1) famously (2) gradually (3) suddenly (4) shamelessly

5. Tanisha seemed to enjoy holding the pet snake until it began to __________________.
(1) swarm (2) squirm (3) square (4) swim

6. The preschoolers learned to __________________ the alphabet.
(1) recount (2) recreate (3) recipe (4) recite

7. Don't you feel self-conscious in such a __________________ dress?
(1) scamp (2) scaly (3) skimpy (4) skim

C. Definitions Each phrase or sentence below is from Lesson 4. Choose the best meaning for the word in *italics* and write its number on the line.

_____ **1.** Troubadours on their *ceaseless* crawlings through the south leaned across its benches.
(1) unwrinkled (2) endless (3) timeless (4) desperate

_____ **2.** Customers could find food *staples.*
(1) wire closures (2) containers (3) basic supplies (4) unique items

_____ **3.** The *champion* picker of the day before was the hero of the dawn.
(1) best (2) slowest (3) cotton (4) most careful

_____ **4.** If he *prophesied* that the cotton in today's field was going to be sparse . . .
(1) dictated (2) predicted (3) decided (4) demonstrated

_____ **5.** The sound of the empty cotton sacks . . . and the *murmurs* of waking people . . .
(1) sight (2) traffic (3) presence (4) mumbles

_____ **6.** I was to confront the *stereotyped* picture of gay song-singing cotton pickers with . . . rage.
(1) three-dimensional (3) traditional
(2) enhanced sound (4) oversimplified, false

Lesson 5

A. **Multiple Meanings** Each word in *italics* below can have more than one meaning. Choose the best meaning for the way it is used, and write its number on the line. The first one is done for you.

_3_ **1.** Pilar is so smart—she's a real *brain.*
(1) organ of thought
(2) mind or intellect
(3) very intelligent person
(4) computer

_____ **2.** Bob was tired, so he went *straight* home.
(1) honestly
(2) directly
(3) exactly
(4) undiluted

_____ **3.** Raul has a way of getting straight to the *heart* of the matter.
(1) central or innermost part
(2) organ that pumps blood
(3) symbol of love or affection
(4) courage

_____ **4.** The committee put together a fine *slate* of officers.
(1) type of rock
(2) grayish blue color
(3) list of candidates for election
(4) tablet

_____ **5.** The union called a *strike* for Thursday.
(1) hit
(2) work stoppage
(3) well-pitched ball
(4) discovery

_____ **6.** The officials met to discuss the *grave* situation.
(1) low-pitched
(2) burial place
(3) drab
(4) very serious

_____ **7.** The researchers studied the *relation* between smoking and heart disease.
(1) connection
(2) kinship
(3) blood relative
(4) act of telling

_____ **8.** We always preserve summer fruit and vegetables and *store* them for winter.
(1) stow away
(2) supply
(3) retail shop
(4) set aside for disposal

_____ **9.** The sign said to *approach* the animal's cage with caution.
(1) come near in time
(2) approximate
(3) address personally
(4) come close in space

_____ **10.** The U.N. ambassador is pursuing a *deal* to end this international crisis.
(1) hand of playing cards
(2) agreement
(3) bargain purchase
(4) amount

_____ **11.** In spite of her family's problems, Miranda is a happy, *stable* child.
(1) emotionally healthy
(2) chemically inert
(3) difficult to tip over
(4) resistant to change

B. Categories Write each word from the box under the correct category. The first one is done for you.

✓aide
airport
alarm
apartment
artist
classroom
college
columnist
commissary
confidence
depression
disappointment
editor
engineer
grief
inspiration
labyrinth
lumberyard
manager
mechanic
musician
office
pride
resentment
salesperson
self-esteem
shop
supermarket
supervisor
vigor

Jobs	**Feelings**	**Places**
aide		

C. Which Word Doesn't Fit? Consider the meanings of the words below. In each question, pick the word that does not fit with the rest and write it on the line.

1. grow develop decline increase ____________

2. fervor enthusiasm passion boredom ____________

3. sincere phony genuine heartfelt ____________

4. ample vacant empty unoccupied ____________

5. simple complex intricate involved ____________

6. continuous unending interrupted constant ____________

7. wayward wandering aimless meaningful ____________

BEST COPY AVAILABLE

Lesson 6

A. Synonyms Synonyms are words that have the same, or almost the same, meaning. Write each word from the box next to its synonym below. The first one is done for you.

beginning
blunt
control
correlation
dependable
foreign
inflexible
mocking
respond
seem
suddenly
suggestion
terrified
therapy
✓unravel
value

unravel 1. untangle
__________ 2. alien
__________ 3. regulate
__________ 4. rigid
__________ 5. frightened
__________ 6. origin
__________ 7. treatment
__________ 8. hastily
__________ 9. worth
__________ 10. proposal
__________ 11. answer
__________ 12. abrupt
__________ 13. trustworthy
__________ 14. sarcastic
__________ 15. correspondence
__________ 16. appear

B. Antonyms Antonyms are words that have opposite, or almost opposite, meanings. Write each word from the box next to its antonym below.

adrift
aggressive
begin
comedy
cowardly
create
economical
elder
exceptional
hero
intimidated
misplacing
poverty
precise
reasonable
temporary
tension
worthwhile

__________ 1. tragedy
__________ 2. locating
__________ 3. cease
__________ 4. youth
__________ 5. expensive
__________ 6. ordinary
__________ 7. impractical
__________ 8. looseness
__________ 9. permanent
__________ 10. wealth
__________ 11. villain
__________ 12. ruin
__________ 13. anchored
__________ 14. courageous
__________ 15. unafraid
__________ 16. inaccurate
__________ 17. passive
__________ 18. useless

C. **Definitions** Each phrase or sentence below is from Lesson 6. Choose the best meaning for the word in *italics* and write its number on the line.

_____ **1.** What about seeing the *analyst* again?
(1) doctor who treats heart attack victims
(2) doctor who treats cancer
(3) doctor who treats emotional problems
(4) doctor who treats childhood diseases

_____ **2.** A can of *polluted* tuna fish is still eighty-five cents.
(1) expensive
(2) contaminated
(3) all white meat
(4) packed in oil

_____ **3.** I'm forty-seven years old, with *arthritis* in my shoulder and high blood pressure.
(1) joint inflammation
(2) a broken bone
(3) a painful rash
(4) an injured muscle

_____ **4.** . . . a growth on the side of the building they call a *terrace* . . .
(1) small park
(2) small patio
(3) side street
(4) storage area

D. **Related Words** Write the word that fits best in each blank below.

account
counting

1. Mel was not ________________ on being an ________________ executive much longer.

advertise
advertisements
advertising

2. Although they didn't ________________ the fact, the ________________ firm that Mel worked for lost money last year. The ________________ they created did not sell well.

employed
unemployment

3. Mel feared ________________, although for the moment he was still ________________.

appeared
disappearing

4. Mel ________________ to be all right, but he felt as if he was ________________.

irresponsible
responded
responsible

5. Edna was not ________________ for Mel's troubles, but she ________________ sympathetically to his ________________ behavior.

overreacting
reaction

6. At first Edna thought Mel was ________________. But after Mel explained what was happening at the office, she understood his ________________ better.

▶ Lesson 7

A. Analogies Choose the word that completes the analogy and write it on the line.

1. *Capable* is to *able* as *locate* is to ________________.
(1) find (2) sell (3) lose (4) have

2. *Monotonous* is to *exciting* as *angular* is to ________________.
(1) curved (2) sorrowful (3) perturbed (4) impassive

3. *Camouflage* is to *disguise* as *infuriating* is to ________________.
(1) calming (2) entrapping (3) defeating (4) enraging

4. *Pervasive* is to *rare* as *liberal* is to ________________.
(1) conviction (2) conservation (3) conversion (4) conservative

5. *Quill* is to *pen* as *Model-T* is to ________________.
(1) pencil (2) drive (3) automobile (4) kit

6. *Precious* is to *worthless* as ________________ is to *taboo.*
(1) acceptable (2) impolite (3) ignored (4) outcast

7. *Gnarled* is to *knotty* as *rough* is to ________________.
(1) smooth (2) coarse (3) straight (4) wooden

B. Multiple Meanings Each word in *italics* below can have more than one meaning. Choose the best meaning for the way it is used, and write its number on the line.

_____ **1.** As she described the scene, the *image* slowly came to me.
(1) statue
(2) photograph
(3) mental picture
(4) figure of speech

_____ **2.** How did you *maneuver* that car into such a small space?
(1) perform a military movement
(2) make a series of changes in direction
(3) strategy
(4) manage

_____ **3.** Jamal's performance in the debate *warrants* praise.
(1) deserves
(2) authorizes
(3) proves authentic
(4) guarantees quality

_____ **4.** Did you study the American *revolution?*
(1) celestial orbit
(2) rotation around an axis
(3) sudden change
(4) armed uprising

_____ **5.** I wanted to buy the house, so I was happy when the bank gave me a *positive* answer about the mortgage.
(1) very sure
(2) favorable
(3) electrically charged
(4) greater than zero

C. Related Words Write the word that fits best in each blank below.

immigrants
immigration
migrated

1. Many __________________ who __________________ to the U.S. in earlier times went through the formal __________________ process at Ellis Island in New York Harbor.

centenarians
centuries
century

2. At the beginning of the 21st __________________, more than 50,000 __________________ were living in the U.S. These people could tell about living in three different __________________.

prospered
prosperity
prosperous

3. The 20th century was one of growing __________________ for many people. They __________________ through hard work or managed __________________ businesses.

cautiously
precautions

4. People who have lived through bad times, like depressions and wars, might take more __________________ with their investments and live their lives more __________________.

romance
romantic
romanticized

5. The past is often __________________ by people who look back and see the "good old days" as __________________. However, the __________________ was often missing at the time.

expectancy
expectations
expected

6. An air of __________________ grew as the year 2000 approached. Many people __________________ great or terrible things to happen, but their __________________ were not fulfilled.

terrible
terrified

7. Some people stockpiled food and supplies because they were __________________ that the year 2000 would bring __________________ catastrophes.

technical
technicians
technology

8. The 21st century is sure to bring more __________________ innovations. The field of __________________ is growing, and more and more people are studying to become __________________.

Lesson 8

A. Ins and Outs Choose the best definition for each idiom or phrase in *italics.*

_____ **1.** I was so exhausted from working overtime that I fell asleep *in a flash.*
(1) in bed (3) with the light on
(2) immediately (4) with a flashlight

_____ **2.** Those two used to be good friends, but now they're *on the outs.*
(1) married (3) not getting along
(2) outside (4) playing baseball

_____ **3.** Danielle has been hospitalized for weeks, but she's finally *out of the woods.*
(1) home (3) no longer in danger
(2) better (4) dry and warm

_____ **4.** This medication is so strong that I feel really *out of it.*
(1) left out (3) well
(2) sick (4) not in touch with reality

_____ **5.** After losing so many games, I decided I'm not *cut out* for playing golf.
(1) the right shape (3) naturally suited
(2) deprived (4) leaving quickly

_____ **6.** The wedding gift was expensive, so my sister and I decided to *go in on it* together.
(1) share the cost (3) buy something cheaper
(2) attend the wedding (4) enter the store

_____ **7.** The witness's testimony was an *out-and-out* lie.
(1) unrecorded (2) practiced (3) obvious (4) complete or total

_____ **8.** Chang said his evaluation went so well that his promotion is *in the bag.*
(1) possible (2) guaranteed (3) advertised (4) hidden

_____ **9.** He is sure to be *sitting tall in the saddle* after his promotion.
(1) proud (2) lonely (3) riding a horse (4) embarrassed

_____ **10.** By the time the repairs on my car are finished, I'll be *in the hole.*
(1) locked in (2) in shape (3) buried (4) in debt

_____ **11.** Mrs. Mendelson is 90 now and still *in the pink.*
(1) alive (2) sunburned (3) rashy (4) feeling quite well

_____ **12.** The mayor's resignation came *out of nowhere.*
(1) in writing (2) unexpectedly (3) from a small town (4) by phone

_____ **13.** Until we hear the weather report, our plans are *up in the air.*
(1) for indoors (2) settled (3) undecided (4) to fly

_____ **14.** Desserts at the new pastry shop are *out of this world.*
(1) wonderful (2) decadent (3) foreign (4) fattening

B. Synonyms Write each word from the box next to its synonym below.

absurd
consternation
defiance
dreadful
gift
harmony
illuminate
irony
legacy
necessary
observe
pity
resolute
segregate
testify
tradition
venture
wonder

________ **1.** donation

________ **2.** custom

________ **3.** ridiculous

________ **4.** resistance

________ **5.** required

________ **6.** attest

________ **7.** awe

________ **8.** heritage

________ **9.** sympathy

________ **10.** enlighten

________ **11.** appalling

________ **12.** unwavering

________ **13.** agreement

________ **14.** satire

________ **15.** perceive

________ **16.** worry

________ **17.** separate

________ **18.** risk

C. Antonyms Write each word from the box next to its antonym below.

biased
denial
disdain
expansion
illogical
innocent
inspire
miserly
obvious
opaque
partial
praise
scarce
shameful
silently
unnecessary

________ **1.** admire

________ **2.** guilty

________ **3.** translucent

________ **4.** rational

________ **5.** confession

________ **6.** essential

________ **7.** noisily

________ **8.** compression

________ **9.** honorable

________ **10.** complete

________ **11.** discourage

________ **12.** criticize

________ **13.** generous

________ **14.** disinterested

________ **15.** unclear

________ **16.** plentiful

BEST COPY AVAILABLE

Lesson 9

A. Definitions Each phrase or sentence below is from Lesson 9. Choose the best meaning for the word in *italics* and write its number on the line.

_____ **1.** He tapped the fat man on the shoulder . . . as *patronizingly* as if he were patting him on the head.
(1) quickly (3) in a snobby or condescending way
(2) lovingly (4) in a supportive manner

_____ **2.** . . . rolling down the assembly line like so many faceless steel robots was both monotonous and *stupefying*.
(1) numbing (2) amazing (3) stupidity (4) strengthening

_____ **3.** He put a stick of chewing gum in his mouth, *ruminated* for a moment, and said . . .
(1) chewed a cud (2) rumbled (3) pondered (4) chewed again

_____ **4.** Conversation was necessarily shouted and *fragmentary*.
(1) hard to hear (2) in bits and pieces (3) pleasant smelling (4) loud

_____ **5.** One day the younger inspector . . . gave Walter some frank and *cynical* advice.
(1) a series of events (2) impressive (3) pessimistic (4) practical

_____ **6.** Walter stared in *bewilderment* at the inspector.
(1) puzzlement (2) involvement (3) development (4) fragment

_____ **7.** They both tried clumsily to *broach* other more serious topics.
(1) pin (2) avoid (3) consider (4) introduce

B. Categories Each list below contains words that describe one of the characters in the reading in Lesson 9. Write the correct heading on each list.

Walter Grey-Haired Third Man Young Inspector

_____________________ _____________________ _____________________

sardonic
quiet
reserved
insightful
laconic
solitary

pleasant
bitter
helpful
patient
clever
sympathetic

uneasy
determined
anguished
scared
distressed
inexperienced

C. Related Words Write the word that fits best in each blank below.

desperate
desperately
desperation

1. Walter was ________________ to earn money, so in ________________ he lied on his job application form. Later he regretted it ________________.

assembling
assembly

2. Each man on the ________________ line worked all day doing the same task in ________________ the automobiles.

produce
production

3. The factory owners wanted to ________________ as many cars as possible, so the workers had to keep ________________ fast.

repeated
repetitions

4. Each task was ________________ so many times that the ________________ became monotonous.

inevitable
inevitably

5. It was ________________ that the monotony would lead to boredom, and just as ________________, Walter became unhappy.

miserable
misery

6. Walter was ________________, but he knew his ________________ was of his own making.

punished
punishment

7. He believed he was being ________________ for lying about his background, and the ________________ was the monotony of his job.

continually
continue

8. He ________________ reminded himself of his goal to ________________ his education.

resign
resignation
resigned

9. Walter wanted to ________________, but he knew that his ________________ would mean giving up his dream of going to college, so he ________________ himself to the assembly line job.

beneficiary
benefit

10. Walter was the ________________ of a lot of good advice from workers at the factory. He was determined to use that advice in a way that would ________________ him.

Lesson 10

A. Stop the Music! Choose the musical idiom that best completes each sentence below.

all that jazz
beat the drum for
boom box
drum up business
elevator music
face the music
low-key
mark time
music to my ears
not just whistling Dixie
play it by ear
set of pipes
singing a different tune

1. For his birthday my son wants a new ______________________ with a CD player.

2. Now that Briggs has admitted his part in the scheme, he will have to ______________________ for his actions.

3. Singer Ella Fitzgerald really had a great ______________________.

4. On July 4th, we have a parade with floats, music, and ______________________.

5. Our professor is very ______________________. He doesn't mind if we're a few minutes late to class.

6. Do you think the new ad campaign will ______________________?

7. They were bored while they waited for the plane to arrive. All they could do was ______________________.

8. When she hears her husband's side of the story, I guarantee she'll be ______________________.

9. The ______________________ in the dentist's office was putting me to sleep.

10. I know you mean what you say and you're ______________________!

11. When you said you loved me it was ______________________.

12. Davis is ready to ______________________ the mayor's reelection.

13. Alicia's family didn't plan what they'll do on vacation. They intend to just ______________________.

B. Synonyms and Antonyms Choose a synonym for the given word and write it on the first line. Choose an antonym for both words and write it on the second line. The first one is done for you.

Synonyms

clumsy
commonplace
enough
honor
inescapable
mysterious
nourish
✓occupied

Antonyms

avoidable
disrespect
graceful
✓idle
inadequate
starve
straightforward
unusual

1. *Busy* and ___occupied___ are antonyms for ___idle___.
2. *Awkward* and ________________ are antonyms for ________________.
3. *Feed* and ________________ are antonyms for ________________.
4. *Inevitable* and ________________ are antonyms for ________________.
5. *Prestige* and ________________ are antonyms for ________________.
6. *Sufficient* and ________________ are antonyms for ________________.
7. *Inscrutable* and ________________ are antonyms for ________________.
8. *Mundane* and ________________ are antonyms for ________________.

C. Related Words Write the word that fits best in each blank below.

instinctively
instincts
instinctual

1. Joe trusted his ________________ and often acted ________________. Then one day, he learned that purely ________________ behavior can get you into trouble.

drama
dramatic
dramatically

2. "Oh, no," Ling exclaimed ________________, as the ________________ she was watching took a ________________ turn.

confided
confident
confidential

3. I ________________ in you because I was ________________ you could keep this information ________________.

BEST COPY AVAILABLE

Lesson 11

A. Definitions Each phrase or sentence below is from Lesson 11. Choose the best meaning for the word in *italics* and write its number on the line.

_____ **1.** On a *sultry* morning in the Mississippi Delta . . .
(1) somewhat chilly (3) hot and humid
(2) cold and rainy (4) warm and sunny

_____ **2.** The machines in the *cavernous* room pealed so loudly that talking was impossible.
(1) stuffy (2) empty (3) cramped (4) cave-like

_____ **3.** Oletha suffered symptoms of carpal tunnel syndrome, a *debilitating* condition.
(1) painful (2) disabling (3) minor (4) tiring

_____ **4.** With her slender frame and *serene* disposition . . .
(1) tranquil (2) argumentative (3) stormy (4) likeable

_____ **5.** Mary vowed to *recruit* the 80 percent of workers needed. . . .
(1) a new soldier (2) an enlistee (3) recreate (4) sign up

_____ **6.** Fearful of putting anyone's job in *jeopardy,* Mary waited until after dark.
(1) difficulty (2) danger (3) safety (4) caution

_____ **7.** Mary loaded up her old Plymouth with sign-up cards and union *brochures.*
(1) pamphlets (2) books (3) magazines (4) newspapers

_____ **8.** It was the first labor strike ever in the Delta made up *exclusively* of black women.
(1) snobbishly (2) partly (3) wholly (4) stylishly

B. Which Word Doesn't Fit? Consider the meanings of the words below. In each question, pick the word that does not fit with the rest and write it on the line.

1.	sudden	hasty	deliberate	abrupt	________________
2.	give	donate	grant	take	________________
3.	high	short	lofty	tall	________________
4.	campaign	drive	thought	effort	________________
5.	approve	detest	hate	despise	________________
6.	maintain	support	sustain	consume	________________
7.	prevent	improve	obstruct	hinder	________________
8.	conceal	expose	display	disclose	________________
9.	anxious	worried	focused	concerned	________________
10.	propose	suggest	decide	nominate	________________

C. Related Words Write the word that fits best in each blank below.

inoffensive
offended
offensive

1. Mary Young was ______________ by conditions at the factory. She also found the harsh treatment of the workers ______________. She was a serene and ______________ person who became an activist.

union
unionize

2. Mary believed that a ______________ could help make things better, so she vowed to ______________ the workers.

indignant
indignities

3. Mary and her friend Sarah White felt ______________ about the ______________ suffered by the workers.

danger
endanger

4. Mary and Sarah knew their jobs would be in ______________, but they didn't want to ______________ other workers' jobs.

fraud
fraudulent

5. The company charged the union election had been ______________, but the judge decided there had been no ______________.

improved
improvements
proved

6. The union contract ______________ that the fight had been worth the risks. There were ______________ in working conditions. Health and safety issues and benefits ______________ as well.

D. Analogies Choose the word that completes the analogy and write it on the line.

1. *Carbon monoxide* is to *poison* as *daisy* is to ______________.
(1) rose (2) tulip (3) flower (4) garden

2. *Sunset* is to *darkness* as *catalyst* is to ______________.
(1) eclipse (2) lasting (3) fixed (4) change

3. *Glad* is to *overjoyed* as *gloomy* is to ______________.
(1) happy (2) hopeless (3) hopeful (4) bright

4. *Bygone* is to *history* as *upcoming* is to ______________.
(1) future (2) era (3) time (4) now

5. *Professional* is to *paid* as ______________ is to *unpaid.*
(1) ace (2) amateur (3) practice (4) win

Lesson 12

A. Related Words Write the word that fits best in each blank below.

consequences
consequently

1. Harold ignored the ________________ of his actions, and ________________ found himself in a lot of trouble.

daunting
undaunted

2. Starting his own business was a huge, ________________ task, but Andre believed in himself, worked hard, and remained ________________.

consultant
consultation
consulting

3. The boss was in ________________ with a ________________ who had been doing some ________________ for the company.

ability
able
inability

4. George made up for his ________________ to ski by becoming a very ________________ skater whose ________________ on the ice was admired by many.

invariably
variety
various

5. When Maria took her granddaughter shopping, ________________ they would bring home a ________________ of unplanned treasures from the ________________ shops in the mall.

anticipating
anticipation

6. Sonya was ________________ the coming holidays so much that sometimes her ________________ was hard to bear.

minimize
minimum

7. Sam earns ________________ wage, so he wants to learn how to ________________ his expenses.

real
realistic

8. Lia tried several ________________ practice interviews ahead of time, so when she got to the ________________ interview, she felt confident.

finalists
finals

9. We're excited about the basketball ________________ that are about to start because our team is one of the ________________.

B. Synonyms and Antonyms Choose a synonym for the given word and write it on the first line. Choose an antonym for both words and write it on the second line.

Synonyms

catastrophic
difficult
glum
hesitant
rash
uniform
usual

Antonyms

careful
certain
distinctive
effortless
fortunate
lighthearted
variable

1. *Grueling* and __________________ are antonyms for __________________.
2. *Conventional* and __________________ are antonyms for __________________.
3. *Steady* and __________________ are antonyms for __________________.
4. *Crestfallen* and __________________ are antonyms for __________________.
5. *Tentative* and __________________ are antonyms for __________________.
6. *Disastrous* and __________________ are antonyms for __________________.
7. *Reckless* and __________________ are antonyms for __________________.

C. Game Plan These idioms and sayings are related to sports. Write each saying on the line next to its meaning.

behind the eight ball
get to first base
hit below the belt
name of the game
off base
play hardball
The ball is in your court.
whole new ball game

______________________________ **1.** You are responsible for the next step.

______________________________ **2.** in a losing position

______________________________ **3.** badly mistaken

______________________________ **4.** make a good start

______________________________ **5.** completely different situation

______________________________ **6.** treat in an unfair way

______________________________ **7.** the way things are

______________________________ **8.** act aggressive

BEST COPY AVAILABLE

Answer Key

▼ Lesson 1

A. Which Word Fits Best? (p. 4)

1. housewife
2. anything
3. newspaper
4. someone
5. afternoon
6. workplace
7. overcame

B. Which Word Doesn't Fit? (p. 4)

1. start
2. petite
3. attack
4. tardy
5. voice
6. lavish
7. object
8. yield
9. workshop
10. repair
11. insincere

C. Building Words (p. 5)

report
adapt
admission
recently
progress
sensible
constantly
pleasant
reliable
promotion
deodorant
remarkable
government
consequently

D. Match the Meaning (p. 5)

1. report
2. sensible
3. remarkable
4. recently
5. progress
6. reliable
7. deodorant
8. government
9. promotion
10. consequently
11. pleasant
12. adapt
13. constantly
14. admission

▼ Lesson 2

A. The Prefix *in-* (p. 6)

***in-* = "not"**

incomplete
incorrect
incredible
indecent
indirect
inexpensive
inexperienced
infertile
infrequent
inhuman
insanity
invisible

***in-* = "in, into"**

include
indent
infiltrate
inflame
inhabit
inherit
inmate
input
inquire
install
invade
inward

B. Matching Definitions (p. 6)

1. infrequent
2. inhabit
3. incredible
4. indent
5. inhuman
6. inquire
7. inexpensive
8. include
9. incomplete
10. install
11. incorrect
12. indecent
13. invade
14. invisible
15. inward
16. inexperienced
17. infiltrate
18. indirect
19. inmate
20. infertile
21. inherit
22. inflame
23. insanity
24. input

C. Suffixes (p. 7)

admissible
indication
advancement
location
irritation
objection
encouragement
profitable
employment
connection

D. Which Word Fits Best? (p. 7)

1. indication
2. encouragement
3. admissible
4. employment
5. irritation
6. advancement
7. location
8. profitable
9. objection
10. connection

▼ Lesson 3

A. Related Words (p. 8)

1. assistant, assistance, assist
2. computer, computerize
3. qualified, qualifications
4. considerable, consideration
5. evaluation, valued

B. Definitions (p. 8)

1. (3)
2. (3)
3. (1)
4. (4)
5. (3)

C. The Prefix *con-* (p. 9)

1. continue
2. confront
3. consider
4. contribution
5. conviction
6. concert
7. contact
8. confidential
9. conscious
10. conspicuous

D. Getting Down to Business (p. 9)

1. go belly up
2. number crunchers
3. meeting of the minds
4. eager beaver
5. get down to brass tacks
6. make a pitch
7. burned out

▼ Lesson 4

A. Analogies (p. 10)

1. tranquil
2. lumber
3. books
4. insect
5. workplace
6. calendar
7. speed
8. broccoli
9. danger
10. bleak

B. Which Word Fits Best? (p. 11)

1. groggy
2. miraculous
3. paranoid
4. gradually
5. squirm
6. recite
7. skimpy

C. Definitions (p. 11)

1. (2)
2. (3)
3. (1)
4. (2)
5. (4)
6. (4)

▼ Lesson 5

A. Multiple Meanings (p. 12)

1. (3)
2. (2)
3. (1)
4. (3)
5. (2)
6. (4)
7. (1)
8. (1)
9. (4)
10. (2)
11. (1)

B. Categories (p. 13)

Jobs	Feelings	Places
aide	alarm	airport
artist	confidence	apartment
columnist	depression	classroom
editor	disappointment	college
engineer	grief	commissary
manager	inspiration	labyrinth
mechanic	pride	lumberyard
musician	resentment	office
salesperson	self-esteem	shop
supervisor	vigor	supermarket

C. Which Word Doesn't Fit? (p. 13)

1. decline
2. boredom
3. phony
4. ample
5. simple
6. interrupted
7. meaningful

▼ Lesson 6

A. Synonyms (p. 14)

1. unravel
2. foreign
3. control
4. inflexible
5. terrified
6. beginning
7. therapy
8. suddenly
9. value
10. suggestion
11. respond
12. blunt
13. dependable
14. mocking
15. correlation
16. seem

B. Antonyms (p. 14)

1. comedy
2. misplacing
3. begin
4. elder
5. economical
6. exceptional
7. reasonable
8. tension
9. temporary
10. poverty
11. hero
12. create
13. adrift
14. cowardly
15. intimidated
16. precise
17. aggressive
18. worthwhile

C. Definitions (p. 15)

1. (3)
2. (2)
3. (1)
4. (2)

D. Related Words (p. 15)

1. counting, account
2. advertise, advertising, advertisements
3. unemployment, employed
4. appeared, disappearing
5. responsible, responded, irresponsible
6. overreacting, reaction

▼ Lesson 7

A. Analogies (p. 16)

1. find
2. curved
3. enraging
4. conservative
5. automobile
6. acceptable
7. coarse

B. Multiple Meanings (p. 16)

1. (3)
2. (2)
3. (1)
4. (4)
5. (2)

C. Related Words (p. 17)

1. immigrants, migrated, immigration
2. century, centenarians, centuries
3. prosperity, prospered, prosperous
4. precautions, cautiously
5. romanticized, romantic, romance
6. expectancy, expected, expectations
7. terrified, terrible
8. technical, technology, technicians

▼ Lesson 8

A. Ins and Outs (p. 18)

1. (2)
2. (3)
3. (3)
4. (4)
5. (3)
6. (1)
7. (4)
8. (2)
9. (1)
10. (4)
11. (4)
12. (2)
13. (3)
14. (1)

B. Synonyms (p. 19)

1. gift
2. tradition
3. absurd
4. defiance
5. necessary
6. testify
7. wonder
8. legacy
9. pity
10. illuminate
11. dreadful
12. resolute
13. harmony
14. irony
15. observe
16. consternation
17. segregate
18. venture

C. Antonyms (p. 19)

1. disdain
2. innocent
3. opaque
4. illogical
5. denial
6. unnecessary
7. silently
8. expansion
9. shameful
10. partial
11. inspire
12. praise
13. miserly
14. biased
15. obvious
16. scarce

▼ Lesson 9

A. Definitions (p. 20)

1. (3)
2. (1)
3. (3)
4. (2)
5. (3)
6. (1)
7. (4)

B. Categories (p. 20)

Grey-Haired Third Man

sardonic
quiet
reserved
insightful
laconic
solitary

Young Inspector

pleasant
bitter
helpful
patient
clever
sympathetic

Walter

uneasy
determined
anguished
scared
distressed
inexperienced

C. Related Words (p. 21)

1. desperate, desperation, desperately
2. assembly, assembling
3. produce, production
4. repeated, repetitions
5. inevitable, inevitably
6. miserable, misery
7. punished, punishment
8. continually, continue
9. resign, resignation, resigned
10. beneficiary, benefit

▼ Lesson 10

A. Stop the Music! (p. 22)

1. boom box
2. face the music
3. set of pipes
4. all that jazz
5. low-key
6. drum up business
7. mark time
8. singing a different tune
9. elevator music
10. not just whistling Dixie
11. music to my ears
12. beat the drum for
13. play it by ear

B. Synonyms and Antonyms (p. 23)

1. occupied, idle
2. clumsy, graceful
3. nourish, starve
4. inescapable, avoidable
5. honor, disrespect
6. enough, inadequate
7. mysterious, straightforward
8. commonplace, unusual

C. Related Words (p. 23)

1. instincts, instinctively, instinctual
2. dramatically, drama, dramatic
3. confided, confident, confidential

▼ Lesson 11

A. Definitions (p. 24)
1. (3)
2. (4)
3. (2)
4. (1)
5. (4)
6. (2)
7. (1)
8. (3)

B. Which Word Doesn't Fit? (p. 24)
1. deliberate
2. take
3. short
4. thought
5. approve
6. consume
7. improve
8. conceal
9. focused
10. decide

C. Related Words (p. 25)
1. offended, offensive, inoffensive
2. union, unionize
3. indignant, indignities
4. danger, endanger
5. fraudulent, fraud
6. proved, improvements, improved

D. Analogies (p. 25)
1. flower
2. change
3. hopeless
4. future
5. amateur

▼ Lesson 12

A. Related Words (p. 26)
1. consequences, consequently
2. daunting, undaunted
3. consultation, consultant, consulting
4. inability, able, ability
5. invariably, variety, various
6. anticipating, anticipation
7. minimum, minimize
8. realistic, real
9. finals, finalists

B. Synonyms and Antonyms (p. 27)
1. difficult, effortless
2. usual, distinctive
3. uniform, variable
4. glum, lighthearted
5. hesitant, certain
6. catastrophic, fortunate
7. rash, careful

C. Game Plan (p. 27)
1. The ball is in your court.
2. behind the eight ball
3. off base
4. get to first base
5. whole new ball game
6. hit below the belt
7. name of the game
8. play hardball

Vocabulary Workbook

Voyager

Reading and Writing for Today's Adults

7

The vocabulary workbooks for *Voyager: Reading and Writing for Today's Adults* build students' vocabularies and increase their knowledge about words in a variety of contexts and formats. Exercises cover compound words, prefixes, roots, suffixes, synonyms, antonyms, analogies, word meanings, idioms, and more. The exercises correspond with *Voyager* student book lessons.

Components of
Voyager: Reading and Writing for Today's Adults

9 Student Books
9 Workbooks
9 Vocabulary Workbooks
9 Puzzle Books
4 Teacher's Resource Guides
  (including photocopy masters)
Placement Tool
Scoring Booklets
Diplomas

ISBN 1-56420-269-0
9 781564 202697

New Readers Press
U.S. Publishing Division of Laubach Literacy
Syracuse, New York 13210
800-448-8878
www.newreaderspress.com

CE
CETR
0140

Voyager

Reading and Writing for Today's Adults

8

BEST COPY AVAILABLE

New Readers Press

Reading and Writing for Today's Adults

Voyager

8

Karen Harrington

Advisers to the Series

Mary Dunn Siedow
Director
North Carolina Literacy Resource Center
Raleigh, NC

Linda Thistlethwaite
Associate Director
The Central Illinois Adult Education Service Center
Western Illinois University
Macomb, IL

Reviewer

Phyllis Klein
St. George School
Auxiliary Service for High Schools
New York, NY

New Readers Press

Acknowledgments

Ballard, Donna. Reprinted from *Doing It for Ourselves: Success Stories of African-American Women in Business*. Copyright 1997 by Donna Ballard. Permission granted by The Berkley Publishing Group. All rights reserved.

Boe, Deborah. "Factory Work" by Deborah Boe. This poem first appeared in *Poetry*. Reprinted by permission of the author.

Campbell, Bebe Moore. Reprinted by permission of The Putnam Publishing Group from *Brothers and Sisters* by Bebe Moore Campbell. Copyright © 1994 by Bebe Moore Campbell.

Charlton, George. Reprinted by permission of Bloodaxe Books Ltd. from "Nightshift Workers" by George Charlton. (Bloodaxe Books, 1988).

Fulghum, Robert. From *Uh-Oh* by Robert Fulghum. Copyright © 1991 by Robert Fulghum. Reprinted by permission of Villard Books, a division of Random House, Inc and HarperCollins Publishers, Ltd.

Gill, Mark Stuart. "The Neighbors from Hell" by Mark Stuart Gill, *Ladies Home Journal*, June 1994. © Copyright 1994, Meredith Corporation. All rights reserved. Used with the permission of **Ladies Home Journal®** magazine.

Golin, Mark, Mark Briklin and David Dummond. Reprinted from *Secrets of Executive Success* by Mark Golin, Mark Briklin and David Dummond. Permission granted by Rodale Press, Inc., Emmaus, PA 18098. For ordering information, please call 1-800-848-4735.

Grier, Roosevelt. "Brady Keys, Jr." from *Rosey Grier's All-American Heroes* by Roosevelt "Rosey" Grier. Copyright © 1993 Roosevelt "Rosey" Grier. Reprinted by permission of Alexander Hoyt Associates.

Griffin, Katherine. "Getting into the Flow" by Katherine Griffin, *Health*, October 1994. Reprinted with permission from *Health*, © 1994.

Grodin, Charles. "Getting Fired" from *How I Get Through Life* by Charles Grodin. Copyright © 1992 by Charles Grodin. Reprinted by permission of William Morrow & Company, Inc. and The Robert Lantz-Joy Harris Literary Agency.

Johnson, David W. From *Reaching Out: Interpersonal Effectiveness and Self-Actualization, 2E* by David W. Johnson. Reprinted by permission of the author.

Leonard, Sam. From *Mediation: The Book* by Sam Leonard, Evanston, IL. Evanston Publishing Inc., 1994. Reprinted by permission.

"Mamon Powers Jr." Copyright August 1995. Reprinted with Permission, BLACK ENTERPRISE Magazine, New York, NY. All rights reserved.

Piercy, Marge. "To be of use" copyright © 1973, 1982 by Marge Piercy and Middlemarsh, Inc. Published in CIRCLES ON THE WATER: Selected Poems of Marge Piercy, Alfred A. Knopf, Inc. 1982. Used by permission of the Wallace Literary Agency, Inc

Rooney, Andrew A. Reprinted with the permission of Scribner, a Division of Simon & Schuster from PIECES OF MY MIND by Andy Rooney. Copyright © 1984 by Essay Productions, Inc.

Shawn, Wallace. From *Aunt Dan and Lemon* by Wallace Shawn. Copyright © 1985 by Wallace Shawn. Used by permission of Grove/Atlantic, Inc.

Smith-Yackel, Bonnic. "My Mother Never Worked" By Bonnie Smith-Yackel, from *Women: A Journal of Liberation*, Vol. 4, No. 2, Spring 1975. © Women: A Journal of Liberation. Used by permission.

Swerdlow, Marian. "Marian Swerdlow: Subway Conductor" by Marian Swerdlow. © 1988 Marian Swerdlow. Reprinted from *Hard-Hatted Women: Stories of Struggle and Success in the Trades* edited by Molly Martin. (Seal Press, Seattle). Used by permission.

Terkel, Studs. From *The Great Divide* by Studs Terkel. Copyright © 1988 by Studs Terkel. Reprinted by permission of Pantheon Books, a division of Random House, Inc. and Donadio & Ashworth, Inc.

Ulloa, Yolanda. "Short Biography of a Washerwoman" by Yolanda Ulloa from *Breaking the Silences: Twentieth Century Poetry by Cuban Women* edited and translated by Margaret Randall. (Pulp Press, 1982)

Yoshida, Jim, and Bill Hosokawa. "Two Worlds" from *The Two Worlds of Jim Yoshida* by Jim Yoshida and Bill Hosokawa. Reprinted by permission.

Voyager: Reading and Writing for Today's Adults™ Voyager 8
ISBN 1-56420-158-9
Copyright © 1999
New Readers Press
U.S. Publishing Division of Laubach Literacy International
Box 131, Syracuse, New York 13210-0131

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Printed in the United States of America
9 8 7 6 5 4 3

Director of Acquisitions and Development: Christine Jagger
Content Editor: Mary Hutchison
Developer: Learning Unlimited, Oak Park, IL
Developmental Editor: Pamela Bliss
Contributing Writer: Betsy Rubin
Production Director: Jennifer Lohr
Photography: David Revette Photography, Inc.
Cover Design: Gerald Russell
Designer: Kimbrly Koennecke
Copy Editor: Judi Lauber
Artist/Illustrator: Linda Tiff, Patricia A. Rapple

Contents

Introduction 5

Skills Preview 6

▼ Unit 1: The Working Experience 13
Lesson 1 14
  Reading: "My Mother Never Worked" 15
  Think About It: Understand Characterization 20
  Write About It: Write a Character Sketch 22
Lesson 2 24
  Readings: "Nightshift Workers" and "Factory Work" 25
  Think About It: Identify Mood 29
  Write About It: Write a Poem 32
Lesson 3 34
  Readings: "American Workers in Selected Occupations"
  and "Employment Status of Civilian Labor Force" 35
  Think About It: Compare and Contrast 38
  Write About It: Write a Paragraph to Compare and Contrast 40
Writing Skills Mini-Lesson: Commonly Confused Words 42
Unit 1 Review 43

▼ Unit 2: Breaking New Ground 47
Lesson 4 48
  Reading: from "Brothers and Sisters" 49
  Think About It: Make Inferences 56
  Write About It: Write a Personal Narrative 58
Lesson 5 60
  Reading: "The Americans with Disabilities Act: Your
  Employment Rights as an Individual with a Disability" 61
  Think About It: Apply Information 66
  Write About It: Write a Fact Sheet 68
Lesson 6 70
  Reading: "Subway Conductor" 71
  Think About It: Recognize Objective and Subjective Writing 78
  Write About It: Write a Personal Narrative 80
Writing Skills Mini-Lesson: Pronoun Agreement 82
Unit 2 Review 83

Unit 3: Resolving Conflict 87
Lesson 7 88
  Reading: "The Neighbors from Hell" 89
  Think About It: Analyze Problems and Solutions 94
  Write About It: Write a Problem/Solution Essay 96
Lesson 8 98
  Reading: "Calming Upset Customers" 99
  Think About It: Apply Ideas 106
  Write About It: Write a Solution to a Problem 108
Lesson 9 110
  Reading: "Summer of 1959" 111
  Think About It: Analyze a Writer's Craft 114
  Write About It: Write a Personal Experience Essay 116
Writing Skills Mini-Lesson: Subject-Verb Agreement 118
Unit 3 Review 119

Unit 4: Attitudes toward Work 123
Lesson 10 124
  Reading: "Brady Keys, Jr." 125
  Think About It: Understand Chronological Order 132
  Write About It: Write a Biographical Sketch 134
Lesson 11 136
  Reading: from "Aunt Dan and Lemon" 137
  Think About It: Interpret a Monologue 140
  Write About It: Write a Humorous Monologue 142
Lesson 12 144
  Reading: "Get into the Flow" 145
  Think About It: Analyze Problems and Solutions 150
  Write About It: Write an Informative Handout 152
Writing Skills Mini-Lesson: More Subject-Verb Agreement 154
Unit 4 Review 155

Skills Review 160

Answer Key 165

Reference Handbook

  Writing Skills 172
  The Writing Process 176

Introduction

Welcome to New Readers Press's *Voyager 8*. In this book, you will build your reading, writing, listening, and speaking skills. You will work with familiar types of reading selections, such as essays, stories, articles, poems, biographies, and excerpts from novels and plays. You will also work with charts and graphs.

This book has four units. Each unit is based on a theme that reflects our day-to-day lives. In *Voyager 8*, you will explore these themes:

- The Working Experience
- Breaking New Ground
- Resolving Conflict
- Attitudes toward Work

Within each theme-based unit, you will find three lessons. Each lesson has the following features:

- **Before You Read:** information and an activity to help you prepare for the reading selection, including instructions on previewing the selection and a strategy to use while reading it
- **Reading:** an essay, poem, article, biographical sketch, excerpt from a novel or play, or other type of reading
- **Revisit Your Strategy:** an activity that helps you judge whether you used a reading strategy effectively
- **After You Read:** questions and activities about the reading
- **Think About It:** practice with a skill that will help you understand, apply, or analyze what you read
- **Write About It:** an activity to improve your writing skills

In the back of this book, you will find an Answer Key that contains answers for the activities in Revisit Your Strategy, After You Read, and Think About It, plus the Writing Skills Mini-Lessons and the Unit Reviews. Following that is a Reference Handbook, which contains information from the Writing Skills Mini-Lesson in each unit and an outline of the writing process.

We hope you enjoy exploring the themes and mastering the skills found in *Voyager 8*.

Skills Preview

This preview will give you an idea of the kinds of readings and skills covered in this book. Before you begin Unit 1, please complete the entire preview. Then share your work with your instructor.

Reading Skills Preview

Read each selection and answer the questions that follow.

Two Worlds

Jim Yoshida, with Bill Hosokawa

When I was fifteen years old and a freshman in a Seattle high school, I stood 5 feet 7 inches tall and weighed 168 pounds. Many of my friends signed up to try out for the freshman football team. I couldn't because I had to go to Japanese school.

Still, I figured it wouldn't hurt to watch football practice for a little while. I sat on the sidelines, glancing at my watch frequently to make sure I would leave in time to get to Japanese school. On the third day of practice, the freshmen engaged in a scrimmage, and I couldn't tear myself away. I had played some sandlot football, and I figured I could do just as well as the freshmen in uniform. Before I knew it, it was too late to get to Japanese school on time. It didn't take me long to rationalize that being absent was only a little worse than being tardy. I decided that I might just as well watch football practice for the remainder of the day. Before long, nothing seemed to be more important than playing football with the freshman team. I approached the coach and told him I wanted to try out.

Coach Heaman looked at my stocky frame. "What's your name?" he asked.

"Jim Yoshida," I replied.

He reached into a pocket and pulled out a form. "You have to get your parents' permission," he said. "Take this home and get it signed. Come down to the locker room after school tomorrow and check out a uniform."

My heart sank. Here I was being invited to try out for the team, and parental permission—an impossible obstacle—blocked the way.

Full of apprehension, I went home at the normal time. Apparently Mom was unaware of my absence from Japanese school, and if my sister Betty had noticed, she hadn't said anything. I knew that Mom could sense when I had something on my mind. Besides, I wanted to talk to her before Dad came home, so I came straight to the point.

"Mom," I ventured, "I want to try out for the football team at school."

After hesitating a moment she replied, "What if you were injured playing football? Besides, what would you do about Japanese school? I think you had better forget about football."

I knew it was useless to try to change her mind and even more useless to talk to Dad.

Next day during a study period, I gave myself permission to play football. My hands were clammy when I gave the slip to Coach Heaman. I was sure he could hear the pounding of my heart and see the look of guilt that I knew was written on my face. He failed to notice, however, and routinely filed the permission form and issued me an ancient, hand-me-down uniform and a pair of ill-fitting shoes.

I made the team as a running guard. This meant I pulled out of the line and ran interference for the ballcarrier. If I did what I was supposed to do and threw a good block, the ballcarrier had a chance of making a good gain.

At the end of the freshman season, I was one of several freshman players invited to suit up with the varsity. In the season finale, the varsity coach let me play half the game.

Meanwhile, for some reason I have never understood, my absence from Japanese school went unnoticed until Betty brought home her Japanese-school report card right after the football season ended. Mom and Dad grinned as they examined her record. I knew what was coming next; Dad turned to me and asked to see my report card.

"Sir," I said, "I don't have one."

His eyebrows shot up. "Why not? Did you lose it?"

"No, sir. I haven't been attending Japanese school."

He fixed me with a stare that bored right through me. We were at the dinner table, and all of us had hot boiled rice to eat with cooked meat and vegetables. Steam rose from the bowl in front of my father, and I could see his temper rising too.

"Explain yourself," Dad ordered.

So I told him the whole story, including the way I had signed the form, and his frown grew darker and darker. Mom averted a very explosive situation by suggesting that the dinner table was not the place for a scolding. She suggested we finish our dinner and then talk about the problem.

Sometime during the meal, Dad must have seen the humor of my transgression. Perhaps he remembered pranks he had pulled as a boy. I was relieved to see his anger had given way to simply a serious mood when finally the dishes were cleared away.

First he lectured me about how wrong it was to deceive one's parents, and I had to agree with him. Eventually he got around to football. "I can understand why you would want to play the game," he said. "You should, however, take an interest in a Japanese sport like judo."

Judo is like wrestling, a sport in which a smaller and weaker person learns to use an opponent's strength to defeat the opponent. I didn't have much enthusiasm for judo.

Dad was saying, "Judo will give you the discipline you need. You must learn to grow tougher physically, mentally, and morally."

Then I saw a way that I might be able to play football next season. I apologized for what I had done. I *was* truly sorry. I agreed to go back to Japanese school and try my best to make up for what I had missed. I said I would go to judo class—if I could play football again next year.

The smile that had started to take shape on Dad's face vanished. Then he said, "All right, play football if it's that important to you, but remember there are things that are important to me too. So go to Japanese school and try to learn a little about the language; and go to judo classes and learn a little about discipline." We shook hands.

Several nights later, when I came home from Japanese school, Dad introduced me to a man who was about ten years older than I. His name was Kenny Kuniyuki; he was an instructor at a judo school. Dad told me Kenny would be my judo teacher. I liked Kenny immediately. We had dinner together, and then he drove me to the judo school.

For the next three weeks, every Monday, Wednesday, and Friday, I went to the school and learned to fall. Falling without hurting yourself is an art in itself. Gradually I learned to roll to absorb the impact as I hit the mat and to break the momentum with my arms and legs and shoulders before I crashed to the floor. Then Kenny began on the holds and throws. From seven to nine-thirty I would practice throwing and being thrown with the other students. After everyone else had left, Kenny had me stay and practice with him.

I must admit that I thought about quitting, especially on mornings after a particularly strenuous workout. I knew, though, that if I dropped judo, I could forget about playing football.

Approximately six months after I began judo lessons, everything began to fall into place. I was tough physically; I had learned, finally, to take the hardest falls without hurting myself; and I was able to coordinate my skill with my strength. I found a new exhilaration and excitement in judo. Judo was as much fun as football!

Soon I was good enough to skip over all the intermediate steps—yellow, green, brown, and purple—and get a black belt. It usually takes a student three or four years of hard work to win black-belt rating. I had done it in a fraction of that time. Mom and Dad beamed approval.

Dad raised no objection when I turned out for football in the fall of my sophomore year. I had kept my end of the bargain, and he kept his. I made the team as a running guard and was lucky enough to be an all-city selection even though we didn't win a single game. I still continued practicing my judo after the daily football workouts.

When I returned to school for my junior year, I had 190 muscular pounds on my 5-foot-9$\frac{1}{2}$-inch frame. The judo training had given me a better sense of balance, which helped me as a football player. I had no trouble making the team, and at the end of the season, I was again named all-city.

By the time my senior year rolled around, both my parents had become ardent football fans, and they came to watch me play. My new coach shifted me to fullback. I guess the move was a success because even though we still didn't win a game, we scored a touchdown—the first in three years. I was the one who carried the ball over the line! As I picked myself up after scoring, I saw Dad standing just outside the end zone with a big grin on his face. I think the sight of that grin made me the happiest of all!

1. What was Jim Yoshida's main problem?
   (1) He wanted to play football but knew his parents would object.
   (2) He was likely to get injured playing football.
   (3) His parents took little interest in him.
   (4) He did not like going to Japanese school.

2. What solution did Jim and his father develop?
   (1) If Jim learned to play football and took judo lessons, he could drop out of Japanese school.
   (2) If Jim went to Japanese school and learned judo, he could continue to play football.
   (3) If Jim went to Japanese school and played football, he wouldn't have to learn judo.
   (4) If Jim succeeded at Japanese school, he could learn judo and play football.

3. Jim started taking judo soon after
   (1) his freshman year
   (2) the freshman football season
   (3) his sophomore year
   (4) his Japanese school graduation

4. Why do you think Jim's parents wanted him and his sister to go to Japanese school?
   (1) They did not like the American culture.
   (2) They felt their children had too much free time after school.
   (3) They saw it as punishment for disobeying them.
   (4) They wanted their children to learn about the culture of their ancestors.

A Broken Water Hose

Andrew A. Rooney

People who really know how to do something and have the ambition to do it are hard to find.

Several weeks ago I was driving the old station wagon home on a hot summer Sunday night. I started to smell something burning. You know how that is. You hope it's the car next to you or something from the outside air. Finally I couldn't deny that it emanated from under my very own hood. I pulled off the highway into a combination gas station, grocery store and garage. It wasn't the kind of place that gives you any confidence that they know much about cars. I judged my chance of getting anything done there at seven o'clock Sunday evening to be near zero but it was the only choice I had.

Not wishing to irritate the attendant by making him come out to ask what I wanted, I shut off my steaming engine, hurried out of the car and went inside. A paunchy, balding man in his middle forties was closing the cash register on the change he had just collected from the sale of a bag of potato chips.

"Yeah?" he said in a tone that suggested he didn't have time for me.

I told him my problem. He came out to the car and as I unlatched the hood, he lifted it and was instantly engulfed in a cloud of steam.

When the fog cleared he just shook his head.

"I dunno," he said. "You got a broken water hose here."

He went back into the store, sold two Hostess Twinkies and then went into the one-pit garage connected to the store.

I waited, uncertain about whether he'd abandoned me or not. Pretty soon he emerged with a length of hose. I was tense. He tried to fit the piece of hose on the pipe leading from the radiator but it wasn't close to the right size.

"May not have it," he said.

I was fifty miles from home. I had about twenty-seven dollars on me and didn't know anyone nearby I could call.

The man disappeared into the garage again and this time I was sure he'd lost interest in my case. When he finally emerged he had two more pieces of hose. Neither of them fitted but I knew by now that I had someone special here. This fellow had taken on my problem for his own and he was sticking at it. It was a dirty little job but he was helping me.

For the next forty-five minutes he'd wrestle with a piece of hose under my hood for a while and then go in and sell something or pump fifteen gallons of gas, but he always came back to me.

I had been there perhaps an hour when he finally found a length of hose that fit. I was happy, relieved and grateful. I could hardly believe this fellow had kept at the job until he got it done.

Next, of course, I was worried about my twenty-seven dollars. I would have been happy to pay him one hundred and twenty-seven dollars if I'd had it, but I didn't, and there was no way of knowing what he'd charge.

He went into the store area as I followed along like a faithful dog, grateful for anything my master was doing for me. Inside he took a greasy parts book down off the shelf behind him. When they go for the parts book, I'm nervous.

His finger went up and down several pages, as he uttered an occasional grunt. I don't want to suggest this fellow was a lot of fun, but by now I liked him and hoped I'd be able to pay him what he asked. Finally his finger came to rest on a serial number with a price after it.

"2749-16 JDT," he said. "I'll just charge on the cost of the hose. That'll be ten dollars and eighty-five cents."

I have no aberrant tendencies but I could have kissed this man.

"Listen," I said. "It's worth more than that to me. I've only got twenty-seven dollars. Please take the twenty dollars. I'll keep the seven dollars to get to work on in the morning."

Since that episode, I've thought of him a hundred times. Does he make as good a living as he would if he'd told me to get lost, as so many would have under similar circumstances? I hope so. I hope he gets his reward in satisfaction but I hope it turns out that it's also a good way to run a business.

Not many people are running them that way.

5. Which statement below is an example of subjective writing?
(1) "I hope he gets his reward in satisfaction."
(2) "I was driving the old station wagon home on a hot summer Sunday night."
(3) "I had about twenty-seven dollars on me and didn't know anyone nearby I could call."
(4) "I had been there perhaps an hour when he finally found a length of hose that fit."

6. The second paragraph describes the narrator's increasing feeling of
(1) confidence
(2) denial
(3) hope
(4) dread

Short Biography of a Washerwoman

Yolanda Ulloa

Emilia
strung the lines of white laundry
toward the horizon
and the suds grew
leaving no trace between her hands

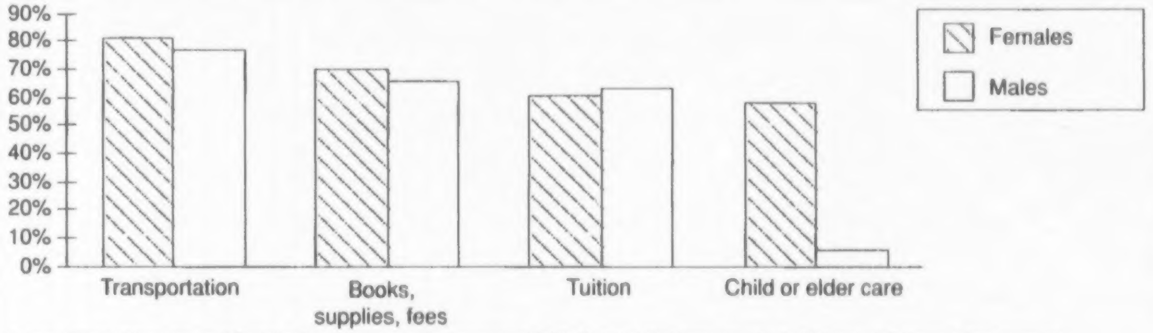
Emilia's back
curved
like a flower
in the heat of the day.
She passed, unhurried, between the laundry
then faded away.

7. The author compares Emilia's back to a flower that has curved in the heat of the day. The author is suggesting that Emilia
(1) is warm and sweet-smelling
(2) needs to take a break and get some water
(3) is tired and weakened from her work
(4) should improve her posture

8. Emilia is a worker who
(1) disappears when no one is watching
(2) loves the feel of soapsuds between her fingers
(3) needs to pick up her pace to get the work done
(4) quietly and steadily does her job

Supportive Services Needed to Attend Training

This graph shows the types of support services that 407 residents in one public housing facility in Chicago say they need to attend job training.



Source: Work, Education, and Training Experiences and Preferences of Public Housing Residents, Center for Urban and Economic Development, University of Illinois at Chicago, 1995

9. One difference between the men and the women in this group that you can infer from the graph is that
(1) the men pay more for tuition than the women do
(2) the women take more responsibility for child and elder care
(3) more of the men than the women can drive
(4) the women buy more books and supplies than the men do

10. The information in the graph would be most useful to local officials who are
(1) developing a transportation program across town
(2) approving college scholarships for people with low incomes across the country
(3) trying to improve attendance at job training programs that serve this Chicago housing project
(4) building day-care centers in inner-city Philadelphia

Write About It

On a separate piece of paper, write about the topic below. Then use the Revising Checklist to revise your draft.

Topic: What experiences in your life have had a big effect on you? Think about an experience that changed you by teaching you something about life. Write about this personal experience.

Revising Checklist

Revise your draft. Check that your draft
____ states the lesson that you learned or the change that took place
____ states the events that happened to you in the order in which they happened
____ includes details about the experience
____ includes your personal thoughts and feelings about the experience

BEST COPY AVAILABLE

Skills Preview Answers

Reading Skills Preview

1. (1)
2. (2)
3. (2)
4. (4)
5. (1)
6. (4)
7. (3)
8. (4)
9. (2)
10. (3)

Write About It

Make any changes on your first draft that will improve your writing. Then recopy your draft and share it with your instructor.

Skills Chart

The questions in the Skills Preview assess familiarity with the following skills:

Question	Skill
1	analyze problems and solutions
2	analyze problems and solutions
3	understand chronological order
4	make inferences
5	recognize objective/subjective writing
6	identify mood
7	analyze writer's craft, compare
8	understand characterization
9	make inferences, contrast
10	apply information

BEST COPY AVAILABLE

Unit 1 The Working Experience

What is "the working experience"? It is all that you think, see, feel, hear, and do when you are at work. Whether you sell shoes, work in a factory, tend a garden, manage a business, drive a taxi, or have some other type of job, you work at specific tasks, make decisions, learn and use skills.

Each person's working experience, however, is also different. In this unit, you will learn about the life of a hardworking farm wife. You will read about the experiences of factory workers. And you will analyze several graphs to see how the working experience has changed for Americans over the past 100 years.

Before you begin Unit 1, think about a job you have had or a job you want. What kinds of work experiences have you had? What kind would you like to have?

Be an Active Reader

As you read the selections in this unit

- Put a question mark (?) by things you do not understand.
- Underline words you do not know. Try to use context clues to figure them out.

After you read each selection in this unit

- Reread sections you marked with a question mark. If they still do not make sense, discuss them with a partner or your instructor.
- Look at words you underlined. Discuss any words you still don't understand with a partner or your instructor, or look them up in a dictionary.

Lesson 1

LEARNING GOALS

Strategy: Empathize as you read
Reading: Read a personal essay
Skill: Understand a characterization
Writing: Write a character sketch

Before You Read

The author of "My Mother Never Worked" describes her mother's experience raising a family and working on the family farm for 50 years, beginning in 1921.

Before you read this personal essay, think about the work done by a homemaker. Then check whether you believe each statement about homemakers is generally true or false.

T **F**
____ ____ **1.** A homemaker does not work as hard as a full-time worker in business.
____ ____ **2.** A homemaker is not paid for work or for holidays and vacation time.
____ ____ **3.** Unpaid homemakers work fewer hours than paid workers.
____ ____ **4.** A homemaker needs to learn skills for the job just like any other worker.
____ ____ **5.** A person who works as a homemaker for 50 years will receive the same government benefits as someone who works in industry for 50 years.
____ ____ **6.** Instead of working when the children go to school, most homemakers watch talk shows and soap operas on television.

Preview the Reading

Preview "My Mother Never Worked" to get some idea of what you are about to read. From the title and the author's name, you will see that a woman is writing about her mother. Look also at the lines of dialogue at the beginning of the essay, as well as the illustration. These features will give you more clues about the essay.

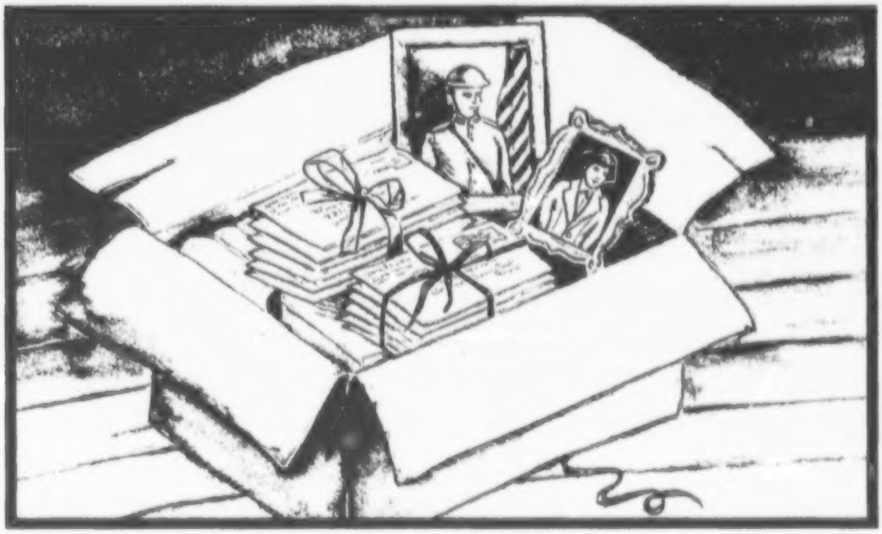
Set Your Strategy: Empathize as You Read

To **empathize** means to identify with another person's feelings. You put yourself in another person's shoes to understand how he or she feels. If you can empathize with people you read about, you will better understand what you read. As you read "My Mother Never Worked," try to feel as the people in the essay felt. After you finish, you will have a chance to identify how you think they felt.

One definition of work *is "effort in doing or making something." If this is true, are full-time homemakers workers? Does our society value their work and their contribution?*

My Mother Never Worked

Bonnie Smith-Yackel



"Social Security Office." (The voice answering the telephone sounds very self-assured.)

"I'm calling about . . . I . . . my mother just died . . . I was told to call you and see about a . . . death-benefit check, I think they call it. . . ."

"I see. Was your mother on Social Security? How old was she?"

"Yes . . . she was seventy-eight. . . ."

"Do you know her number?"

"No . . . I, ah . . . don't you have a record?"

"Certainly. I'll look it up. Her name?"

"Smith. Martha Smith. Or maybe she used Martha Ruth Smith. . . . Sometimes she used her maiden name . . . Martha Jerabek Smith."

"If you'd care to hold on, I'll check our records—it'll be a few minutes."

"Yes. . . ."

Her love letters—to and from Daddy—were in an old box, tied with ribbons and stiff, rigid-with-age leather thongs: 1918 through 1920; hers written on stationery from the general store she had worked in full-time and managed, single-handed, after her graduation from high school in 1913; and his, at first, on YMCA or Soldiers and Sailors Club stationery dispensed to

BEST COPY AVAILABLE 384

the fighting men of World War I. He wooed her thoroughly and persistently by mail, and though she reciprocated[1] all his feelings for her, she dreaded marriage. . . .

"It's so hard for me to decide when to have my wedding day—that's all I've thought about these last two days. I have told you dozens of times that I won't be afraid of married life, but when it comes down to setting the date and then picturing myself a married woman with half a dozen or more kids to look after, it just makes me sick. . . . I am weeping right now—I hope that some day I can look back and say how foolish I was to dread it all."

They married in February, 1921, and began farming. Their first baby, a daughter, was born in January, 1922, when my mother was 26 years old. The second baby, a son, was born in March, 1923. They were renting farms; my father, besides working his own fields, also was a hired man for two other farmers. They had no capital initially, and had to gain it slowly, working from dawn until midnight every day. My town-bred mother learned to set hens and raise chickens, feed pigs, milk cows, plant and harvest a garden, and can every fruit and vegetable she could scrounge. She carried water nearly a quarter of a mile from the well to fill her wash boilers in order to do her laundry on a scrub board. She learned to shuck grain, feed threshers, shuck and husk corn, feed corn pickers. In September, 1925, the third baby came, and in June, 1927, the fourth child—both daughters. In 1930, my parents had enough money to buy their own farm, and that March they moved all their livestock and belongings themselves, 55 miles over rutted, muddy roads.

In the summer of 1930 my mother and her two eldest children reclaimed a 40-acre field from Canadian thistles, by chopping them all out with a hoe. In the other fields, when the oats and flax began to head out, the green and blue of the crops were hidden by the bright yellow of wild mustard. My mother walked the fields day after day, pulling each mustard plant. She raised a new flock of baby chicks—500—and she spaded up, planted, hoed, and harvested a half-acre garden.

During the next spring their hogs caught cholera[2] and died. No cash that fall.

During the next year the drought hit. My mother and father trudged from the well to the chickens, the well to the calf pasture, the well to the barn, and from the well to the garden. The sun came out hot and bright, endlessly, day after day. The crops shriveled and died. They harvested half the corn, and ground the other half, stalks and all, and fed it to the cattle as fodder. With the price at four cents a bushel for the harvested crop, they couldn't afford to haul it into town. They burned it in the furnace for fuel that winter.

---

[1] **reciprocated** (ri/SIP/ro/kayt/ed) gave or showed in return

[2] **cholera** (KAW/le/ruh) an often deadly infectious disease of the stomach and intestines

In 1934, in February, when the dust was still so thick in the Minnesota air that my parents couldn't always see from the house to the barn, their fifth child—a fourth daughter—was born. My father hunted rabbits daily, and my mother stewed them, fried them, canned them, and wished out loud that she could taste hamburger once more. In the fall the shotgun brought prairie chickens, ducks, pheasant, and grouse. My mother plucked each bird, carefully reserving the breast feathers for pillows.

In the winter she sewed night after night, endlessly, begging cast-off clothing from relatives, ripping apart coats, dresses, blouses, and trousers to remake them to fit her four daughters and son. Every morning and every evening she milked cows, fed pigs and calves, cared for chickens, picked eggs, cooked meals, washed dishes, scrubbed floors, and tended and loved her children. In the spring she planted a garden once more, dragging pails of water to nourish and sustain the vegetables for the family. In 1936 she lost a baby in her sixth month.

In 1937 her fifth daughter was born. She was 42 years old. In 1939 a second son, and in 1941 her eighth child—and third son.

But the war had come, and prosperity of a sort. The herd of cattle had grown to 30 head; she still milked morning and evening. Her garden was more than a half acre—the rains had come, and by now the Rural Electricity Administration[3] and indoor plumbing. Still she sewed—dresses and jackets for the children, housedresses and aprons for herself, weekly patching of jeans, overalls, and denim shirts. She still made pillows, using the feathers she had plucked, and quilts every year—intricate patterns as well as patchwork, stitched as well as tied—all necessary bedding for her family. Every scrap of cloth too small to be used in quilts was carefully saved and painstakingly sewed together in strips to make rugs. She still went out in the fields to help with the haying whenever there was a threat of rain.

In 1959 my mother's last child graduated from high school. A year later the cows were sold. She still raised chickens and ducks, plucked feathers, made pillows, baked her own bread, and every year made a new quilt—now for a married child or for a grandchild. And her garden, that huge, undying symbol of sustenance, was as large and cared for as in all the years before. The canning, and now freezing, continued.

In 1969, on a June afternoon, mother and father started out for town so that she could buy sugar to make rhubarb jam for a daughter who lived in Texas. The car crashed into a ditch. She was paralyzed from the waist down.

In 1970 her husband, my father, died. My mother struggled to regain some competence and dignity and order in her life. At the rehabilitation institute, where they gave her physical therapy and trained her to live usefully in a wheelchair, the therapist told me: "She did fifteen pushups today—fifteen! She's almost seventy-five years old! I've never known a woman so strong!"

---

[3] **Rural Electricity Administration** U.S. government agency involved in bringing electricity to farm areas of the country

From her wheelchair she canned pickles, baked bread, ironed clothes, wrote dozens of letters weekly to her friends and her "half dozen or more kids," and made three patchwork housecoats and one quilt. She made balls and balls of carpet rags—enough for five rugs. And kept all her love letters.

"I think I've found your mother's records—Martha Ruth Smith; married to Ben F. Smith?"

"Yes, that's right."

"Well, I see that she was getting a widow's pension. . . ."

"Yes, that's right."

"Well, your mother isn't entitled to our $255 death benefit."

"Not entitled! But why?"

The voice on the telephone explains patiently:

"Well, you see—your mother never worked."

▶ Revisit Your Strategy: Empathize as You Read

Read each excerpt from "My Mother Never Worked." Put yourself in the character's shoes. Check *all* the words that describe the character's feelings.

1. ▶ "I have told you dozens of times that I won't be afraid of married life, but when it comes down to setting the date and then picturing myself a married woman with half a dozen or more kids to look after, it just makes me sick."

How did Martha Jerabek feel as she wrote those lines?

____ uncertain
____ compassionate
____ tense
____ content
____ understanding
____ torn

2. ▶ "Well, you see—your mother never worked."

How do you think the daughter felt when she heard that?

____ uncaring
____ disheartened
____ disbelieving
____ disgusted
____ approving
____ angry

After You Read

A. Comprehension Check

1. Martha had a hard time setting a date for her wedding because she
   (1) wanted a big wedding but couldn't afford it
   (2) dreaded the idea of a married life
   (3) loved someone else
   (4) was not sure her fiance truly loved her

2. Martha's family did not get a Social Security death benefit because Martha
   (1) had used the benefit while she was alive
   (2) never held a job that paid into the Social Security system
   (3) had gotten a widow's pension
   (4) was too young when she died

3. The one job never performed by Martha was
   (1) managing a general store
   (2) raising eight children
   (3) planting and harvesting
   (4) selling her handmade quilts and housecoats

4. As the farm became more prosperous, Martha continued to sew, make pillows and quilts, and help with the haying because
   (1) these tasks had become a part of her
   (2) she was afraid of being poor again
   (3) her husband demanded it
   (4) she was saving money for retirement

5. You can tell from the essay, the author
   (1) was ashamed of her mother
   (2) thought her mother never worked
   (3) loved and admired her mother
   (4) thought her mother's life was wasted

6. In the sentence, "At the *rehabilitation* institute, where they gave her physical therapy and trained her," *rehabilitation* means
   (1) providing a place to live
   (2) teaching new crafts
   (3) training for athletics
   (4) restoring to usefulness

B. Read between the Lines

Check each statement below that you think the author would agree with. Look back at the essay for evidence to support each statement you check.

____ **1.** Raising a family and maintaining a household are not work.
____ **2.** Martha Smith's work was just as important as a wage earner's.
____ **3.** Homemakers should get Social Security benefits in their name.
____ **4.** Martha Smith always regretted her decision to marry.
____ **5.** Martha Smith was a remarkable woman.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. Do you believe that homemakers like Mrs. Smith should receive full Social Security benefits? Explain your thinking.
2. What skills did Martha Smith have to learn to become a homemaker and a farm wife in the 1920s? Have your responses to the statements in Before You Read on page 14 changed after reading the essay?

Think About It: Understand Characterization

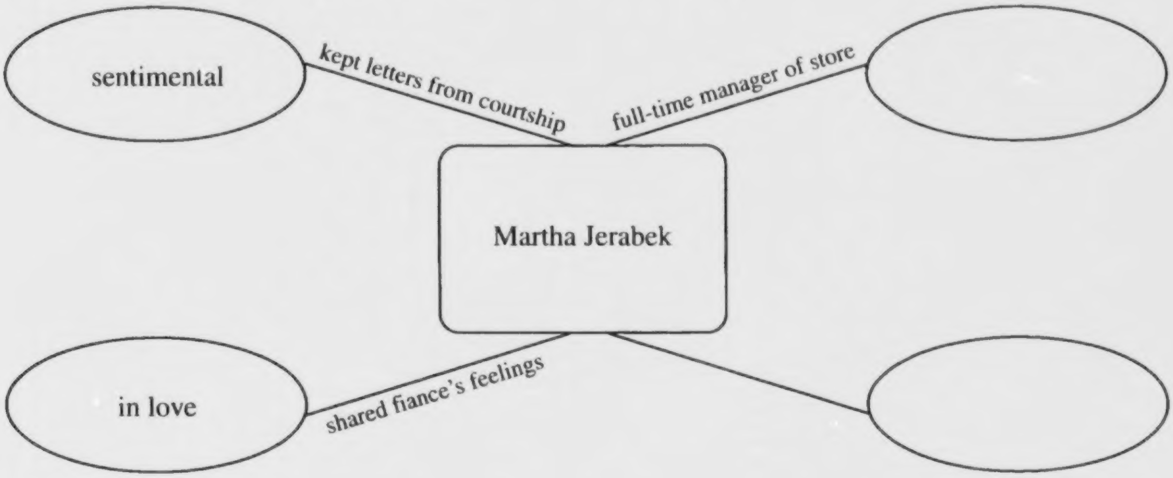
The way a writer develops characters and portrays them to readers is called **characterization.** The author of "My Mother Never Worked" uses actions, events, and dialogue to reveal Martha Jerabek Smith's character: her personality, beliefs, and values.

A. Look at Characterization

Notice the details the author provides about Martha Jerabek Smith's character traits in the following excerpt from the essay.

> ▶ Her love letters—to and from Daddy—were in an old box, tied with ribbons and stiff, rigid-with-age leather thongs: 1918 through 1920; hers written on stationery from the general store she had worked in full-time and managed, single-handed, after her graduation from high school in 1913; and his, at first, on YMCA or Soldiers and Sailors Club stationery dispensed to the fighting men of World War I. He wooed her thoroughly and persistently by mail, and though she reciprocated all his feelings for her, she dreaded marriage.

Complete the character web below by filling in details from the excerpt and the character traits they suggest Martha Jerabek had.



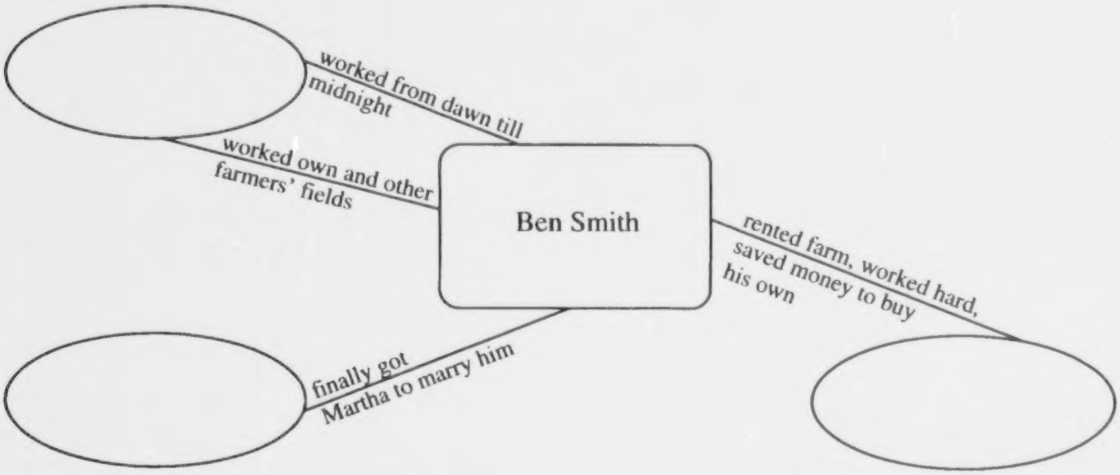
Because Martha was a full-time manager of a general store right after graduation, you probably wrote that she was hardworking, dependable, competent, or able. If you wrote that she dreaded marriage, you could add that she was troubled, worried, or anxious.

Tip A writer uses the characters' words, thoughts, and actions for characterization—to provide clues about the characters' personalities, beliefs, and values. Clues are also found in what other characters say and how other characters act toward them.

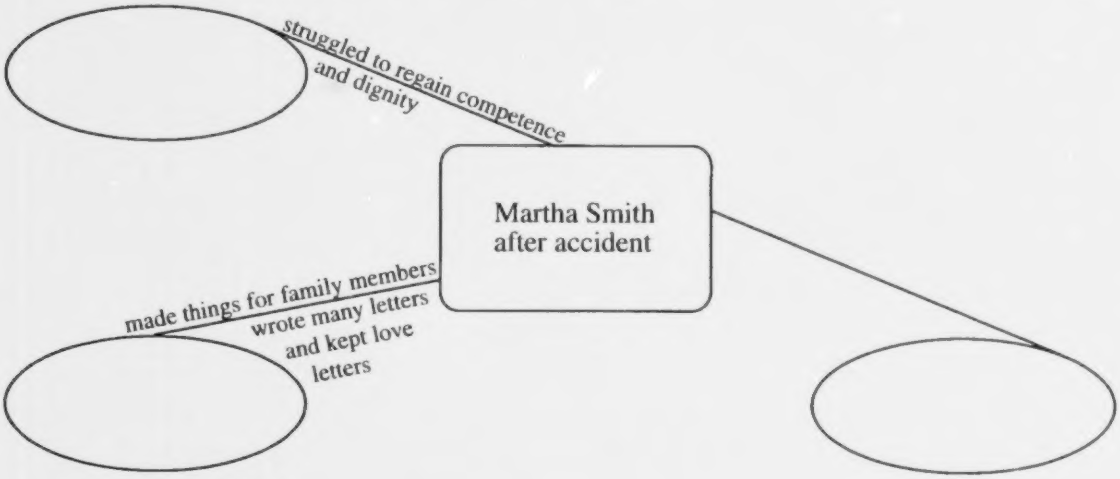
389 BEST COPY AVAILABLE

B. Practice

1. Reread the paragraph on page 16 that starts with "They married in February, 1921 . . ." Then finish the character web that follows.


worked from dawn till midnight
worked own and other farmers' fields
Ben Smith
rented farm, worked hard, saved money to buy his own
finally got Martha to marry him

2. Reread the two paragraphs on pages 17–18, starting with "In 1970 her husband, my father, died." and ending with ". . . love letters." Then finish the character web describing Mrs. Smith's character traits after the car accident.


struggled to regain competence and dignity
Martha Smith after accident
made things for family members
wrote many letters and kept love letters

▶ Talk About It

You have read about a woman's decision to give up her independence for the hard life of a farm wife, homemaker, and mother. Think of the feelings that would make a daughter write about her mother the way Bonnie Smith-Yackel wrote about Martha Jerabek Smith. Consider the things she chose to include and the way she expressed them. Discuss what these things tell you about the author and her relationship with her mother.

BEST COPY AVAILABLE

Write About It: Write a Character Sketch

In "My Mother Never Worked," the daughter characterizes her mother as a hardworking, unselfish, and loving woman. Now you will have a chance to write a character sketch about someone you know. A character sketch is an essay in which the writer creates a focused impression of a person by writing about the person's actions, personality, and values. First, study the sample, which shows how to write a character sketch.

Study the Sample

Read the steps below to see what the writer considered as she developed her character sketch.

Step 1: Picking a Topic. The writer of this sample chose to write about her husband.

Step 2: Developing and Organizing Ideas. The writer focused on her husband's relationship with his sister. She chose three character traits—loving, devoted, and gentle. Then she chose examples of his behavior that expressed those traits.

Now read the writer's character sketch on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Choose a person to write about. The suggestions below may help you decide. Be sure you know the person well enough to write a good character sketch.

- a parent who worked hard to raise a family
- a friend or co-worker you admire
- someone who has survived hard times

Step 2: Choose at least three character traits that you want to focus on. Use some of the traits listed below or select your own.

brave
cautious
clever
committed
controlled
cooperative
creative
daring
dependable
devoted
energetic
fair
frank
generous
gentle
honest
kind
loving
patient
self-confident
sincere
strict
strong
thoughtful

Step 3: On separate paper, list and organize examples that express the traits you chose. You may want to use a character web to help organize your ideas.

Big Brother

Brian and I awoke to the sounds of pans clanging in the kitchen. "It must be Katie," he said. "I need to check on her." With that, Brian got out of bed, put on his robe, and headed down the stairs to the kitchen.

Katie and Mary had moved in with us the day before. Katie is Brian's sister, and Mary is their mother. Mary, nearly 70, is no longer able to take care of Katie by herself. Katie has Down's syndrome and needs a lot of attention.

I had not been surprised when Brian suggested that the two of them move in with us. Brian is very close to his family, and he and Katie have a special relationship. One of their little rituals began when they were young children. Katie, an early riser, would sit at the kitchen table each morning eagerly awaiting his arrival. Brian would sneak up behind her, give her a big hug, and greet her with "Good morning, Pumpkin!" Katie always laughed with delight and turned to plant a big kiss on his cheek.

Even after Brian and I got married and moved 200 miles away, Brian remained especially devoted to Katie. She came to stay with us for several weeks each summer. Brian would always take two weeks' vacation from his job as a social worker, and we would take trips to Katie's favorite spots—the lake, the amusement park, or the mountains. Katie loved those times—especially when she and Brian went off by themselves.

I decided to stay upstairs and let Brian spend some time alone with Katie. Yesterday she had started to cry uncontrollably. She had been afraid that moving here permanently meant Mary would soon die. Brian, always gentle, comforted her and assured her that this move meant no such thing. He simply wanted Katie and Mary to live with us because he missed them so much.

I listened for what would happen when Brian entered the kitchen. All was quiet for a moment. Then I heard Brian's familiar "Good morning, Pumpkin!" and Katie's delighted laughter filled the house.

B. Writing

On separate paper, write a character sketch about the person you selected.

Tip When you write your character sketch, use vivid language and details that will make the person come alive for readers.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

BEST COPY AVAILABLE

Lesson 2 ▶ LEARNING GOALS

Strategy: Visualize
Reading: Read two poems
Skill: Identify mood
Writing: Write a poem

Before You Read

The poems in this lesson describe the daily routines of night-shift workers and factory workers. Before you read the poems, think about factory work, and especially what it is like to work the night shift in a factory. Then list three words or phrases that come to mind for each of the following.

1. Factory work: ______________________________

____

2. Nighttime in a factory: ______________________________

____

3. Home life of a night-shift worker: ______________________________

____

4. Social life of a night-shift worker: ______________________________

____

Preview the Reading

Preview the poems "Nightshift Workers" and "Factory Work" to get an idea of what you will read. First, look at the titles of the poems for hints about the type of workers you will read about. Then look at the illustration for more clues about "Nightshift Workers." Finally, skim the lines of the poems for words and phrases that catch your attention. Think about how these words and phrases might be connected.

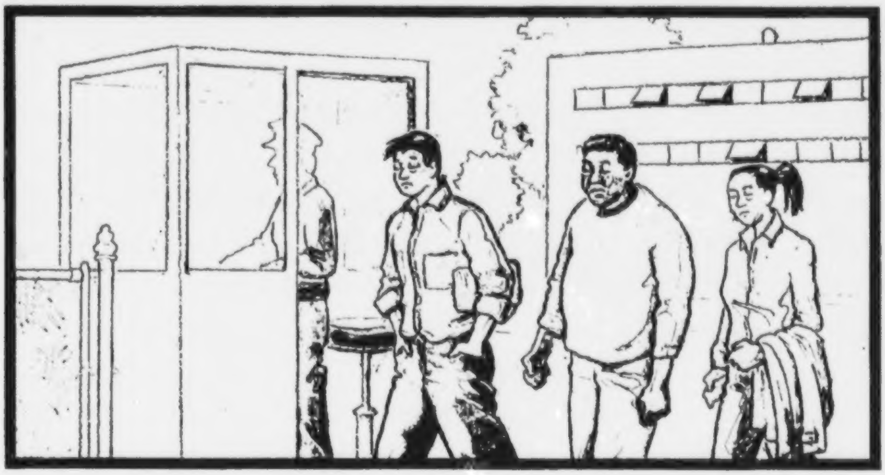
Set Your Strategy: Visualize

To **visualize** means to mentally picture objects or events. As you read the following two poems, watch for details that create pictures in your mind. When you finish reading the poems, you will have a chance to identify words and phrases that helped you form a mental picture of each poem.

If you worked the night shift, your daily routine would be different from day workers'. When would you sleep? Run errands? Relax? How would you feel? Read on to discover some of the experiences of night-shift workers.

Nightshift Workers

George Charlton



They have come from a factory
Where fluorescent strips flared all night

And ears grew numb to machinery;
They are going home to working wives,

To cooling beds at breakfast time,
Undressing fatigue from their skin like clothes;

Later to wake at four and taste teeth
Soft as fur in their mouths.

They live in a dislocation of hours
Inside-out like socks pulled on in darkness

Waking when the day is over.
They are always at an ebb, unlike others

Going out to work in the morning
Where sun and moon shine in the sky together.

BEST COPY AVAILABLE

What is it like to work an assembly line, standing on your feet for hours, repeating the same task over and over again? The following poem describes working on an assembly line in a shoe factory.

Factory Work

Deborah Boe

All day I stand here, like this,
over the hot-glue machine,
not too close to the wheel
that brings up the glue,
and I take those metal shanks,[1]
slide the backs of them in glue
and make them lie down
on the shoe-bottoms, before the sole
goes on. It's simple, but the lasts[2]
weigh, give you big arms.
If I hit my boyfriend now,
in the supermarket parking lot,
he knows I hit him.

Phyllis, who stands next to me,
had long hair before the glue machine
got it. My machine ate up my shirt once.
I tried to get it out, the wheel
spinning on me, until someone with a brain
turned it off. It's not bad
here, people leave you alone,
don't ask you what you're thinking.
It's a good thing, too, because all this morning
I was remembering last night,
when I really thought my grandpa's soul
had moved into the apartment
the way the eggs fell, and the lamp
broke, like someone was trying
to communicate to me, and he
just dead this week. I wouldn't
blame him. That man in the next aisle
reminds me of him, a little.

It's late October now, and Eastland
needs to lay some people off.
Last week they ran a contest
to see which shankers shanked fastest.
I'm not embarrassed to say
I beat them all. It's all
in economy of motion, all the moves
on automatic. I almost
don't need to look at what
I'm doing. I'm thinking of the way
the leaves turn red when the cold
gets near them. They fall until
you're wading in red leaves up to your knees,
and the air snaps
in the tree-knuckles, and you begin
to see your breath rise
out of you like your own ghost
each morning you come here.

---

1. **shank** the narrow part of a shoe, connecting the broad part of the sole with the heel
2. **lasts** blocks of wood or metal shaped like feet, on which shoes and boots are formed

Revisit Your Strategy: Visualize

A. 1. Look back at the poem "Nightshift Workers" to find words and phrases that helped you visualize what the poet was describing. What details helped you picture the factory?

2. What details in the poem helped you picture how the night-shift workers look and feel?

3a. Write a few words or phrases of your own to describe the picture of the factory you created in your mind.

b. Write a few words or phrases of your own that describe the picture of the night-shift workers you created in your mind.

B. 1. Look back at the poem "Factory Work" to find words and phrases that helped you visualize. What details helped you picture what the factory job is like?

2. Write several words or phrases that describe the picture of the speaker in the poem that you created in your mind.

After You Read

A. Comprehension Check

1. When do the workers in "Nightshift Workers" go home?
(1) in the morning
(2) during break time
(3) during lunch time
(4) in the evening

2. The night-shift workers' lives seem "inside-out" because they
(1) pull their socks on in the darkness
(2) have wives who work the night shift, too
(3) go to work when the sun and moon are in the sky together
(4) work when most people sleep and sleep when most people work

3. In the line "They are always *at an ebb* unlike others," *at an ebb* means
(1) filling up
(2) going away
(3) flowing
(4) returning

4. In "Factory Work," the speaker's job is to
(1) make glue
(2) operate a wheel
(3) shank shoes
(4) repair shoes

5. You can tell that the poet of "Nightshift Workers"
(1) doesn't care about night-shift workers
(2) thinks night-shift workers are strange
(3) feels sympathy for night-shift workers
(4) doesn't know much about working the night shift

6. The speaker in "Factory Work" thought her grandpa's spirit was trying to communicate with her because
(1) the man in the next aisle looks like him
(2) eggs fell and a lamp broke in her apartment
(3) she was about to be laid off
(4) a ghost arose from her breath this morning

7. Compared to "Nightshift Workers," the speaker in "Factory Work"
(1) does more dangerous work
(2) is better at her job
(3) seems to like her job
(4) works longer hours

B. Read between the Lines

Check the statements that are likely to be true. Look back at the poems for evidence to support each answer.

_____ **1.** Night-shift workers' eyes and ears need to adjust when workers leave the factory.
_____ **2.** Night-shift workers feel more rested because they can sleep during the day.
_____ **3.** Night-shift workers don't have much time to spend with their spouses who work.
_____ **4.** Factory work is repetitious, monotonous, and can be dangerous.
_____ **5.** Factory workers require no training.
_____ **6.** The speaker in "Factory Work" has ghosts and spirits on her mind because her grandfather died this week.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

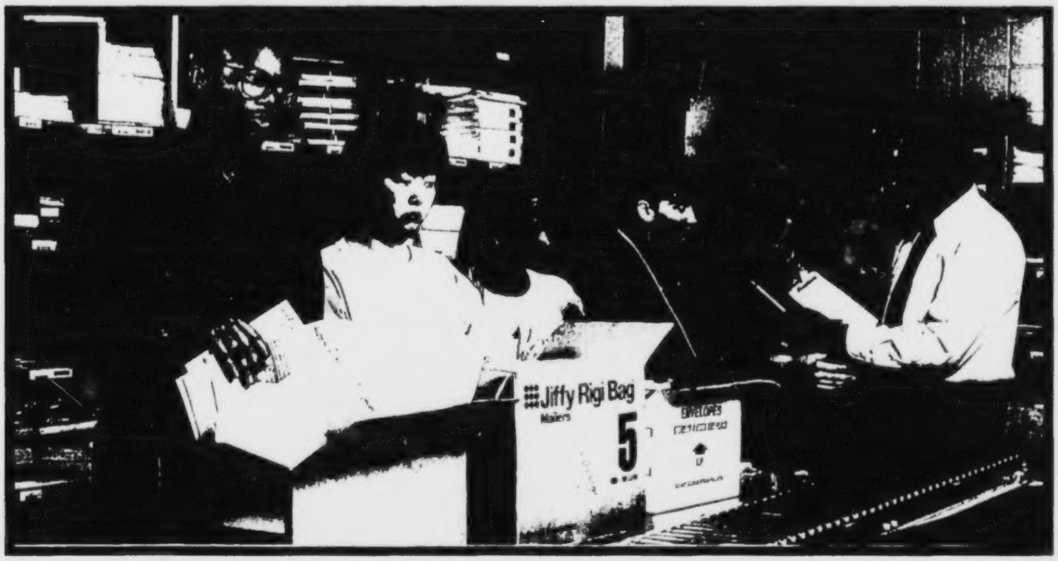
1. Look back at your responses to Before You Read on page 24. After reading the poems, would you add to or change any of your answers? Explain.
2. After reading "Nightshift Workers" and "Factory Work," would you want to do the kinds of work described in the two poems? Why or why not?

Think About It: Identify Mood

Mood is the overall feeling you get when you read a literary selection. To create an emotional effect in the reader, authors carefully select and describe the characters, setting, objects, details, and images they use. The poets who wrote "Nightshift Workers" and "Factory Work" carefully chose their words and images in order to create a certain feeling, or mood.

A. Look at Mood

Mood is a part of any work that stirs emotions. You can sense a mood when you enjoy a movie, respond to music, or react to a picture. For example, look at the picture below. How does it make you feel? What overall feeling do you get from the setting, people, and other details?



Read the words or phrases below that describe the setting and the people in the picture:

Supervisor angrily reprimanding a worker in front of others; nervous, silent, unhappy workers; steel beams, metal shelves, no chairs, heavy boxes

What feelings do the setting and these details and images create? Write a word or two on the line below to describe the mood.

A mood of ______________________________

All the details work together to create a mood of stress, tension, and anger.

Tip To help determine a specific mood, use your ability to visualize and to empathize. Picture the people, setting, objects, and other details and think about how they make you feel.

BEST COPY AVAILABLE

B. Practice

1a. Reread lines 1–3 of "Nightshift Workers" on page 25. Then list words and phrases from the first three lines that help create a mood.

People, Setting, Sights, Sounds, Details

____

____

b. What feelings do the words arouse in you? Choose words from the list below to describe the mood or add one or two of your own.

____ tiredness ____ fear ____ harshness ______________

____ suspense ____ dullness ____ anger ______________

2a. Reread lines 4–14 of "Nightshift Workers" on page 25. Then list words and phrases from these lines that help create a mood.

People, Setting, Sights, Sounds, Details

____

____

____

b. What feelings do the words arouse in you? Choose words from the list below to describe the mood, or add one or two of your own.

____ frustration ____ loneliness ____ isolation ______________

____ depression ____ wildness ____ contentment ______________

▶ Talk About It

The poem "Nightshift Workers" touches on the lifestyle of people who work a night shift. What questions about the night-shift workers' lives do you have? With a partner, list at least five questions about night-shift workers that you would like to ask. If possible, interview someone who works a night shift. Ask the questions you have listed. Then report your findings to the class.

3a. Reread the first two stanzas of "Factory Work," lines 1–21, on page 26. Then list words and phrases from them that help create a mood.

People, Setting, Sights, Sounds, Details

____

____

____

b. What overall mood do the words create? Choose from these words or add your own.

____ competence ____ lurking danger ____ heaviness ______________

____ strength ____ resentment ____ touches of humor ______________

4a. Reread the last two stanzas of "Factory Work," lines 22–49, on page 26. Then list words and phrases from them that help create a mood.

People, Setting, Sights, Sounds, Details

____

____

____

b. What overall mood do the words create? Choose from these words or add your own.

____ confidence ____ acceptance ____ positive attitude ______________

____ frustration ____ sadness ____ negative attitude ______________

▶ **Talk About It**

Many poems can be interpreted in more than one way. Some people reading "Factory Work" might feel that the overall mood is negative, focusing on the recent death of the poet's grandfather and the facts that winter is coming and that people will be laid off. Others would insist that it is basically positive, pointing out the touches of humor and the facts that the poet is good at her job and seems to be looking forward to autumn. With a small group, discuss the elements in the poem that you base your opinion on.

Write About It: Write a Poem

The authors of "Nightshift Workers" and "Factory Work" describe the work and lifestyle of factory workers. In this section, you will have a chance to write a poem about your own work experience. First, study the sample, which shows how to write a poem.

Study the Sample

Read the steps below to see what the writer considered as he created his own poem.

Step 1: Picking a Topic. The sample poem was written by a young man who once worked cleaning swimming pools. He hated the job. Because it aroused such strong feelings in him, he chose that topic for his poem.

Step 2: Developing and Organizing the Poem. The poet visualized himself as he cleaned a swimming pool. He listed words and phrases that described what he had seen, heard, and felt.

Topic: Pool cleaning—the worst job I ever had

Details:	kidney-shaped pool	back-and-forth motion
	blue walls	long hours—hour after hour
	murky water	sunburned
	dense brown goo	tight, aching muscles
	scraping noise	unappreciated

Now read the poem on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: You can write about one of the topics below or choose a topic of your own.

- a factory job
- an outdoor job
- a job with a large company
- a job with unusual hours
- the best job you ever had
- the worst job you ever had
- the hardest job you ever had
- your dream job

Write your topic here:

____

Pool Cleaner

I have come to clean it,
Your outsized in-ground pool,
That giant kidney
Walled in blue.
I'll watch the murky water clear
As the dense brown goo
Filters out and slithers up,
Scraping against the sides of the hose.

I am unseen.
Hour after hour,
Gliding the pole back and forth,
Back and forth;
Conscious of my sunburned skin,
The tightness of my aching muscles,
I watch the murky water clear
While you read in the shade at pool's edge
And sip an icy drink.

Step 2: Visualize the people, the setting, and the details related to your topic. Think about the mood you want to create. Now write words and phrases that describe the topic and create the mood.

____

____

____

____

B. Writing

On separate paper, write a poem about the topic you selected.

Tip To help you create strong images and an overall mood in your poem, say your descriptive words aloud to yourself and listen for those you want to highlight, repeat, or develop.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 3 ▶ LEARNING GOALS

Strategy: Summarize a graph
Reading: Read two graphs
Skill: Compare and contrast
Writing: Write a paragraph to compare and contrast

Before You Read

Two graphs in this lesson show statistics about U.S. workers from 1900 to 1994. Think about how the workforce has changed in the last 100 years. What new jobs didn't exist in 1900? Do you know of any jobs that have disappeared?

1. Name two or three occupations that didn't exist 100 years ago.

____

2. Name two occupations that disappeared or almost disappeared in the 20th century.

____

3. Think of what you know about reading a graph. Where do you usually see graphs?

____

4. What kind of information is usually presented in a graph?

____

Preview the Reading

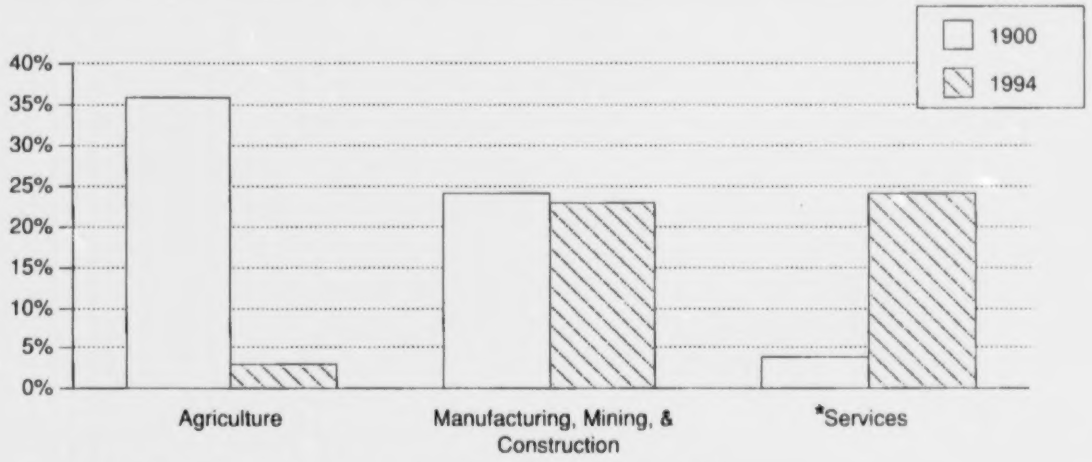
Graphs present data—factual information usually expressed in numbers, such as statistics or measurements. The data in this lesson is about U.S. workers and their work during the 20th century. Read the title of each graph, the key, and the labels along the bottom (the horizontal axis) and along the side (the vertical axis). These features will give you an idea of what data each graph presents. Notice that one graph is a double bar graph and one is a double line graph.

Set Your Strategy: Summarize a Graph

When you **summarize a graph,** you first identify the basic information the graph presents. Notice if the data shows any general trend. Then write a general statement that tells what the graph is about. Writing a summary statement is a good way to check your understanding of a graph. As you read each graph, think about the basic point each makes and notice how the data supports that point. When you are finished, you will have a chance to select a good summary statement.

During the 20th century, economic developments and new technology have changed the types of occupations in which many Americans work. Some occupations have changed more than others. The graph below shows the percentage of American workers employed in selected occupations in 1900 and 1994. It illustrates some of the changes.

American Workers in Selected Occupations



*includes business & repair services, personal services, professional and related services, entertainment & recreation

Sources: U.S. Bureau of Labor Statistics, U.S. Bureau of the Census, 1903, Statistical Abstract of the United States, 1995

Revisit Your Strategy: Summarize a Graph

A. Check the statement that best summarizes the graph "American Workers in Selected Occupations."

____ **1.** In 1900, more than one-third of all American workers worked in agriculture.

____ **2.** The percentage of people employed in manufacturing, mining, and construction jobs decreased slightly from 1900 to 1994.

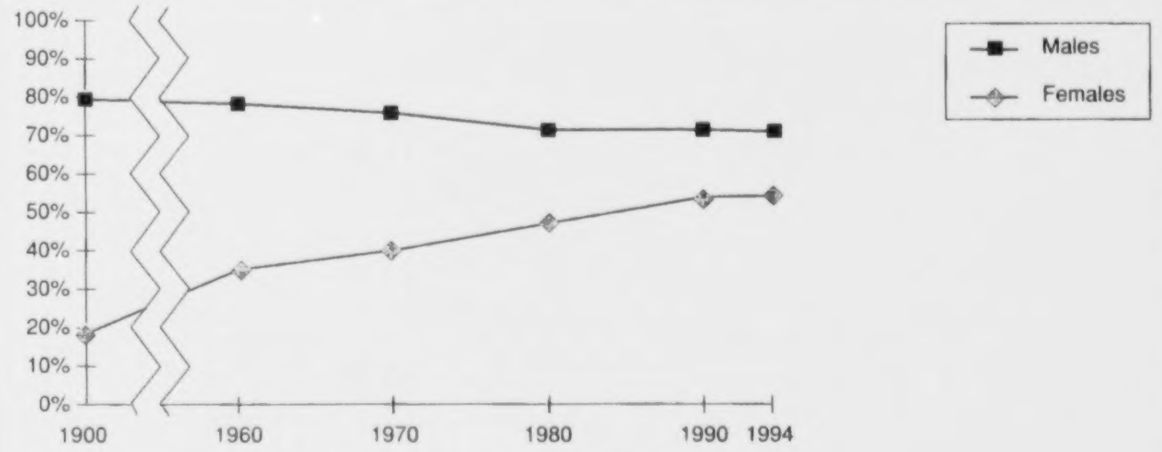
____ **3.** In 1994, about 25 percent of American workers were employed in services.

____ **4.** In the 20th century, the percentage of American workers in agriculture declined greatly while the percentage in services increased greatly.

BEST COPY AVAILABLE

Since 1900, the makeup of the U.S. workforce has changed. The graph below shows the percentage of all employable men and women who held nonmilitary jobs in the years given.

Employment Status of Civilian Labor Force*



*In 1900, the civilian labor force included all people aged 10 and over.
For 1960 on, the civilian labor force included all people aged 16 and over.

Source: U.S. Current Population Survey, 1990

Revisit Your Strategy: Summarize a Graph

B. Check the statement that best summarizes the graph "Employment Status of Civilian Labor Force."

____ **1.** The percentage of employable women working rose dramatically from 1900 to 1960.

____ **2.** The percentage of employable men working fell about 10 percent between 1900 and 1994.

____ **3.** In 1900, most workers were men, but women went to work in steadily increasing percentages throughout the century.

____ **4.** About 70 percent of men had jobs in 1994; about 55 percent of women did.

BEST COPY AVAILABLE

After You Read

A. Comprehension Check

1. The graph on page 35 shows that in 1900 about 25 percent of American workers were employed in

(1) agriculture
(2) health care
(3) manufacturing, mining, and construction
(4) services

2. The graph on page 35 shows that by 1994 the percentage of American workers employed in agriculture had dropped to

(1) about 35 percent (3) almost 10 percent
(2) almost 25 percent (4) less than 5 percent

3. The graph on page 36 shows that the greatest percentage of women employed in the civilian labor force occurred in

(1) 1900 (3) 1980
(2) 1960 (4) 1994

4. The graph on page 36 shows that the greatest percentage of men employed in the civilian labor force occurred in

(1) 1900 (3) 1980
(2) 1960 (4) 1994

5. From the graph on page 36, you can tell all of the following *except*

(1) After 1960, the smallest decrease in percentage of men working happened in the 1980s.
(2) Fewer men worked in 1994 than in 1900.
(3) More than half of employable women had civilian jobs by 1990.
(4) It was uncommon for women to work outside the home in 1900.

B. Read between the Lines

Check the statements that you can reasonably infer from the information in the graphs

According to the graph on page 35

____ **1.** The United States is not the agricultural society it once was.
____ **2.** The demand for services in the United States increased greatly in the 20th century.
____ **3.** There were about the same number of workers in manufacturing, mining, and construction in 1994 as in 1900.

According to the graph on page 36

____ **4.** Women are taking jobs away from men.
____ **5.** By 1960, the federal government had set a minimum age for the civilian labor force.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

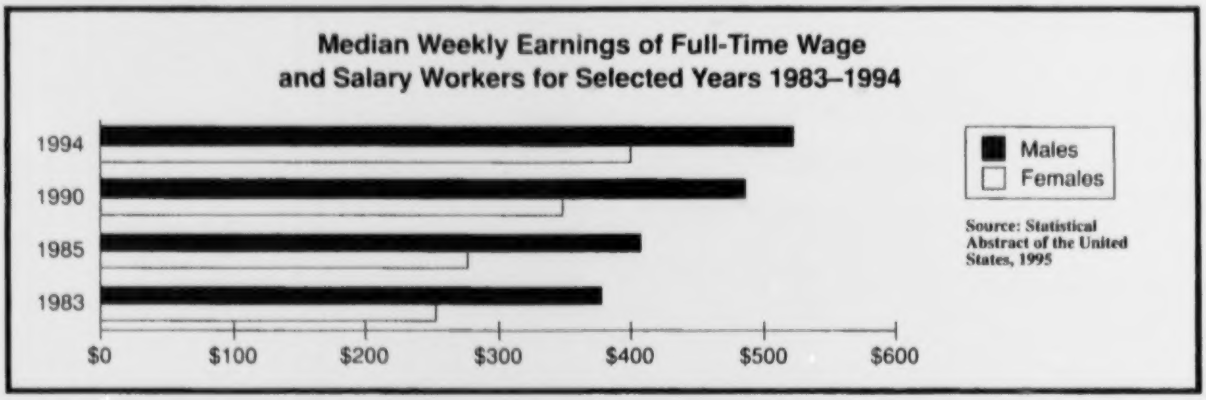
Why do you think a greater percentage of women worked in 1994 than in 1900? How has the growing percentage of working women affected life in the U.S.? Are there both positive and negative effects? If so, what are they?

Think About It: Compare and Contrast

The graphs on pages 35 and 36 allow you to **compare and contrast** data about the U.S. workforce during the past century. You **compare** the numbers to see how they are similar. You **contrast** the numbers to see how they are different.

A. Look at Compare and Contrast

Read the graph below to compare and contrast the median weekly earnings of full-time male and female workers for selected years from 1983 through 1994. A *median* is the number in the middle. For example, *median weekly earnings of $378* means that the same number of people earned more than $378 as earned less than $378.



Median Weekly Earnings of Full-Time Wage and Salary Workers for Selected Years 1983–1994

Source: Statistical Abstract of the United States, 1995

Look at the comparison and contrast chart below. How can you tell the information under **Compare** is accurate? How would you fill in the column under **Contrast?**

What does the graph show?	Compare: Look for similarities	Contrast: Look for differences
median weekly earnings of men and women for 1983, 1985, 1990, and 1994	median weekly earnings of both men and women rose between 1983 and 1994	____________ ____________ ____________

You can tell the earnings of both men and women rose by looking at the pairs of bars and seeing both were longer for each later year. By noting how the bar for men is always longer than the bar for women, you can complete the chart by writing under **Contrast,** "Men's median wages were higher than women's in every year shown."

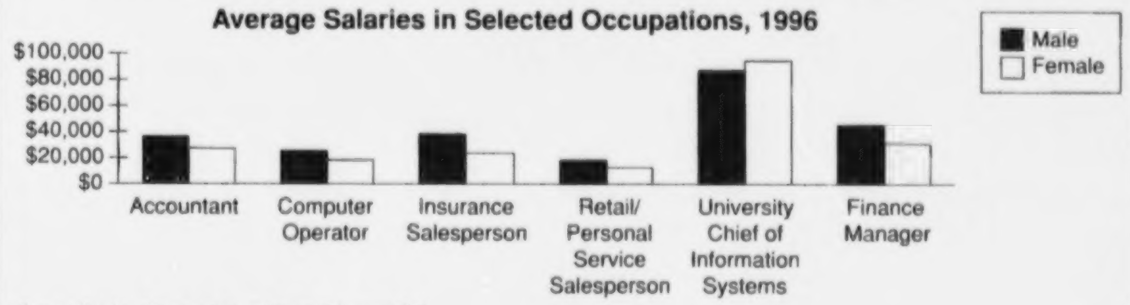
Tip

To compare data in graphs, look for ways the numbers are similar. For example, look for bars that are nearly the same length or lines that move in the same way. To contrast data, look for differences, for example, bars of different lengths or lines of different heights.

BEST COPY AVAILABLE

B. Practice

Read the graph below. Then complete the chart and the summary.



Average Salaries in Selected Occupations, 1996

Source: Working Woman, Salary Survey, February 1996

1. Compare and contrast information from the graph by completing the chart below.

What does the graph show?	Compare: Look for similarities	Contrast: Look for differences
average salaries of men and women in selected occupations in 1996	most workers shown earned less than $40,000 in 1996	
average salaries of financial managers in 1996		average salary of men is significantly higher
average salaries of university information systems chiefs in 1996	highest paid of occupations shown in 1996	
average salaries of retail salespersons in 1996		

2. In a sentence, summarize the contrast between men's and women's average salaries in 1996 for the occupations shown on the graph.

Talk About It

With a partner, use an almanac or other resource to research the average salaries of men and women for four or five other occupations. Compile your results in a bar graph. Then compare and contrast the data in your graph with the graph above. Present your findings to the class.

BEST COPY AVAILABLE

Write About It: Write a Paragraph to Compare and Contrast

The graphs that you have read in this lesson are similar to the types of graphs you see in reference books, magazines, and newspapers. Now you will have a chance to write a paragraph to compare and contrast information from a graph. First, study the sample, which shows how to write a paragraph to compare and contrast.

Study the Sample

Read the steps below to see what the writer considered as he developed his compare-and-contrast paragraph.

Step 1: **Picking a Topic.** The writer decided to compare and contrast information from the graph "American Workers in Selected Occupations" on page 35.

Step 2: **Developing and Organizing the Paragraph.** Then the writer listed and organized facts from the graph and wrote a topic sentence.

What does the graph show?	Compare: Look for similarities	Contrast: Look for differences
the percentage of Americans working in agriculture in 1900 and 1994		sharp drop, from about 35% to less than 5% between 1900 and 1994
the percentage of Americans working in manufacturing, mining, and construction in 1900 and 1994	almost the same	
the percentage of Americans working in services in 1900 and 1994		sharp increase, from about 5% to about 25% between 1900 and 1994

Now read the compare-and-contrast paragraph. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: You can compare and contrast data from the graph "Employment Status of Civilian Labor Force" on page 36, or choose a graph from another source.

Step 2: List and organize facts from the graph. Use the comparison and contrast chart on the next page if you like. Then write a topic sentence.

Occupational Changes in the U.S.

How have the occupations of Americans changed since the beginning of the 20th century? According to the U.S. Bureau of Labor Statistics, about 65 percent of American workers at the beginning of the 20th century selected occupations in agriculture; manufacturing, mining, and construction; or services such as business and repair services, personal services, professional and related services, and entertainment and recreation. The next 94 years saw the following changes: Agriculture, which employed more than a third of workers in 1900, was the chosen occupation of less than 5 percent by 1994. On the other hand, while only about 5 percent of working Americans were employed in services in 1900, almost 25 percent worked in those occupations in 1994. The percentage of Americans working in manufacturing, mining, and construction jobs remained about the same.

What does the graph show?	Compare: Look for similarities	Contrast: Look for differences

Write a topic sentence for your paragraph here.

____

Tip After you have organized your points of comparison and contrast, write a sentence that states the general topic of the graph. That will help direct your writing.

B. Writing

On separate paper write a paragraph comparing and contrasting the data.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

▶ Writing Skills Mini-Lesson: Commonly Confused Words

There are many words that sound the same or almost the same as other English words. When you write, you need to know how to spell and use these sound-alike words. Here are a few of the most commonly confused words.

1. *Your* and *you're*

your—a possessive word meaning "belonging to you"

Do you like **your** job in the factory?

you're—a contraction of *you are*

You're working too hard. = **You are** working too hard.

2. *Its* and *it's*

its—a possessive word meaning "belonging to it"

That machine seems to have a mind of **its** own.

it's—a contraction of *it is*

It's hard to work the night shift. = **It is** hard to work the night shift.

3. *Whose* and *who's*

whose—a possessive word meaning "belonging to whom"

Whose job is it, anyway?

who's—a contraction of *who is* or *who has*

Who's going to repair the machine? = **Who is** going to repair the machine?
Who's found the instructions? = **Who has** found the instructions?

4. *There, their,* and *they're*

there—a word used to introduce a sentence; a word meaning "in that place."

There should be glue in the storeroom. Look **there** again.

their—a possessive word meaning "belonging to them"

Their jobs pay pretty well.

they're—a contraction of *they are*

They're working in the factory. = **They are** working in the factory.

Remember: Use an apostrophe to form a contraction. Do not use an apostrophe to form the possessive of pronouns.

Practice: Look at the words in parentheses. On separate paper, copy each sentence, writing the correct word in each blank.

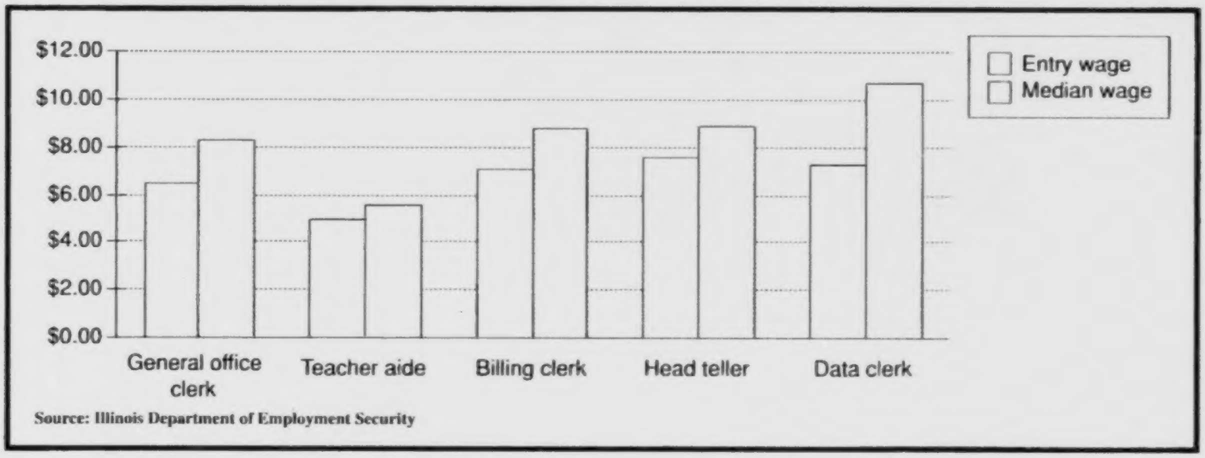
1. (Whose, Who's) ______ the hardest-working person you know?
2. (There, Their, They're) ______ are different kinds of work: paid and unpaid.
3. (whose, who's) A homemaker and a factory worker both work, but ______ job is harder?
4. (There, Their, They're) ______ both hard jobs with ______ own demands.
5. (your, you're) When you take care of ______ children, ______ working hard.
6. (your, you're) If you work in a factory, ______ also working hard, but ______ earning money.
7. (Its, It's) ______ different for homemakers.
8. (there, their, they're) A well-run home and a happy family are ______ rewards.

Unit 1 Review

Reading Review

Occupational Wage Survey

This bar graph shows wages for various clerical occupations in Illinois in 1996. The entry-level wage is the hourly rate earned when a clerk with no experience starts work. The median wage is the wage in the middle. The number of workers earning more than the median wage equals the number earning less than the median wage.



Source: Illinois Department of Employment Security

Choose the best answer to each question.

1. The clerical occupation with the highest entry-level hourly wage is
   (1) general office clerk (3) head teller
   (2) billing clerk (4) data clerk

2. The clerical position that shows the greatest increase in the hourly wage between entry-level and median is
   (1) general office clerk (3) head teller
   (2) teacher aide (4) data clerk

3. In general, the lowest paid clerical position at both the entry level and median wage is
   (1) general office clerk (3) billing clerk
   (2) teacher aide (4) data clerk

4. Which of the following statements best summarizes the information on the graph?
   (1) The wages of teacher aides show very little increase from entry level to median.
   (2) Data clerks earn more money than other clerks at all levels.
   (3) Entry-level wages for clerical occupations cluster around $6 an hour, but the range of median wages is much wider.
   (4) Most entry-level clerks earn between $6 and $8 an hour, but most other clerks earn at least $8 an hour.

BEST COPY AVAILABLE 412

Ike Mazo

Studs Terkel

In his book *The Great Divide: Second Thoughts on the American Dream,* Studs Terkel has recorded his interviews with Americans from all walks of life. The following selection is an interview in which a working-class father, Ike Mazo, talks about himself, his life, and his work.

Cliff's son. He is thirty-six. With his wife and three sons, fifteen, thirteen, and twelve, he lives in an archetypal[1] Chicago neighborhood: bungalow, blue-collar.

The mailbox reads: Mazo-Dudak: a new phenomenon in this community.

This is the first time in four generations that I have it worse than my father. My father had steady employment when he wanted it.

You had a thirty-, forty-year period where a guy could come in off the street and get a job. And go on. There were always strikes and layoffs, but you always came back. You could plan your life financially. You could say, I'll take X amount of income and I'll buy a house. I can put away X amount of income, so I could send at least one of my kids to college.

That's changed for me. My wife has went to work. Income-wise, we're the same. Standard of living, we're not. My father had hospital benefits. He was paid something while he was off sick. We pay our own hospitalization, what little we have. If I break my leg right now, we're gonna lose this house.

I went into the Marine Corps at seventeen, I came out at nineteen. I volunteered, of course. Came out of that, all screwed up mentally. It wasn't what I expected. A seventeen-year-old kid had been exposed to combat films and glory and stuff such as that: everything you had been brought up with. I swallowed all of it: George Washington, cherry tree, and everything. You come out and it's all gone.

You always felt that this country could do no wrong. We were always the good guys, whoever we take on are the bad guys. I was pro-Vietnam, I was one hundred percent. It was really funny, because I came home and my father was involved in anti-Vietnam demonstrations (laughs). My twin brother, Mike, was the same way. I called him a hippie. He was workin' in the mills, but he was goin' to college at night. I wanted to sweep through there and kick ass, get it over with, get out. We had some good discussions (laughs).

I started readin' and readin' in depth. I started readin' the news more than the sporting page. You gradually start to change. Plus there was a great deal of influence around.

I got out at nineteen, when most people were bein' drafted. Prior to Vietnam, I wanted to go to college. For two or three years after I came back, I got jobs here and there, and made a conscious decision to be a worker.

I was walkin' by Southworks, U.S. Steel, and saw the sign: HELP WANTED. This is 1972. You can literally walk across the street and get a job. So I got an apprenticeship as a boilermaker. That's what I am now, a journeyman boilermaker. The main reason I stayed at Southworks was the satisfaction in bein' a griever. You know, the one people come to when they have grievances. That was the greatest experience in the world. Up until this time, you're a worker and they're the boss. They have no problem pointin' that out to you damn near every day. I would sit in there as a high school dropout and I'm up against this college-educated superintendent, and you're on one-and-one and you're as good as him.

---

[1] **archetypal** (ar/ki/TIE/pul) relating to a model or perfect example of something

My father didn't want me in the mills. He cussed me and my brother both. Said he fought for twenty years to stay out of the mills, and me and my brother were lookin' at it simply as a job. You had to have a job.

I would want my children to go to college. But I never shared that idea that you strive and work and struggle so your children can rise above your class, which is working-class. If they choose that, so be it. I don't know if my father wanted me to be a doctor, lawyer, but—I wouldn't want my kids in the mill.

What do I see for my kids? I really don't know. It's kind of frightening, scary. It's not only for my kids. It's that whole young group. You get enough of 'em out of work and those are the ones that'll trip across the picket line. If they've never worked, they don't have that tradition. They've never worked with that old guy next to 'em.

I had a very close friend who went across the *Tribune* picket line. What do I do? I go shun this guy? Don't have nothin' to do with him? My father said, Yeah, cut him off.

I don't think this guy will ever do it again. When we bought this house, I had a little get-together. He didn't wanna come. He was ashamed. I remember him tellin' me, "You're treatin' me like a piece of shit." I said, "What do you expect? If they break that strike and you're gonna be permanent there, they'll want your head right. They don't care about you."

When you come back from Vietnam, you're angry, chip on your shoulder. You go to work and you start gettin' treated a certain way. . . . So you try different things. I was gonna be so good at my job that no boss was ever gonna mess with me. Then you realize that's not the answer. Look what happened at Southworks. The logical answer is havin' unions, all around you. These young kids figure the time for a union has come and went. They figure they can make it on their own. Individualism and makin' it on your own is an admirable trait. But it don't work that way. They never had the one older guy tellin' the next guy come along what it's all about.

Why did Southworks close? U.S. Steel bought Marathon Oil. And they was gettin' millions of dollars every time they shut down a facility. They had until April to shut us down to get the writeoff for the previous year.

This was one of the most modern facilities around. They got caster there, they got electric furnace, they got the oxygen process. And thousands of guys were laid off. So how's the individual gonna make it on his own? When the mill closed down in '82, I was out of work for a year and a half. That's when my wife went to work. The kids are old enough, she likes her job. Even if I make considerably less at my new job—just got it five days ago—it's gonna be two incomes.

This new job is a real pain. I'm hopin' they lay me off in thirty days.

I'm a journeyman with fourteen years experience. They're treatin' me like a dog. The reason I became a craftsman was for a certain amount of dignity. They don't want craftsmen at this place, they want animals. How they're gonna treat these kids that are goin' out there, I don't know.

I've heard it many a time. Them people don't wanna work. There's jobs out there for six dollars an hour and they won't take 'em. When I was in high school, they told you: Go out, work hard, make something of your life. Now they're tellin' you you're not a good citizen if you're not willing to accept less. The whole country's supposed to accept less. It's steadily comin' down. It's an attack on the living standard of workers, since Reagan. And the best way is to hit the unions.

I'm workin' harder, makin' less money, got less of a future. I was put outa work in the steel mills at the ideal age. With ten years in the work force, still in my thirties, that's the guy they wanna hire. But now I'm pushin' forty. I know the law says they're supposed to do it, but they just don't hire you. This guy I know is gonna be forty-five, great skills and work history—just went back at a plant—maintenance. My wife is working. Friends of mine have problems with it. That guy that crossed the picket line. He didn't have to do it, he wasn't that hard up. He was right there with me in the union. . . . But I know he felt low being at home. He felt it was a reflection on him. He's Mexican. His pride, his macho.

There's somethin' in my life I always wanted to do. I'd like to be a cabinetmaker. I'm makin' a table there. Before I die, I would like to make somethin' and stick it in the window and say, "I made this. If I sell it, I sell it. If I don't, I don't. But what I've made has never been made before."

Choose the best answer to each question.

5. One way that Ike's life is different from his father's is that Ike
   (1) has little financial security
   (2) graduated from high school
   (3) is not proud of his work
   (4) receives better hospitalization and other benefits

6. One way that Ike's life is similar to his father's is that both
   (1) had working wives
   (2) changed careers in midlife
   (3) did not want their children to work in the mills
   (4) supported the war in Vietnam

7. Ike liked being a griever with the union because he
   (1) was troubled on his return from Vietnam
   (2) was angry that his friend crossed a picket line
   (3) could get away with having a chip on his shoulder
   (4) was on equal standing with his college-educated boss

8. Each of the following terms characterizes Ike Mazo *except*
   (1) pro-union
   (2) lazy
   (3) disillusioned
   (4) resentful

The Writing Process

In Unit 1, you wrote three first drafts. Choose the piece that you would like to work with further. You will revise, edit, and make a final copy of this draft.

____ your character sketch of someone you know on page 22
____ your poem about your own work experience on page 32
____ your paragraph comparing and contrasting the data from a graph on page 40

Find the first draft you chose. Then turn to page 176 in this book. Follow steps 3, 4, and 5 in the Writing Process to create a final draft.

As you revise, check your draft for these specific points:

Character sketch: Be sure you described at least three clear examples of the character traits you chose.

Poem: Make sure the words you used to describe the people, places, objects, and details work together to create a certain feeling or mood.

Compare-and-contrast paragraph: Be sure you compared and contrasted key facts on the graph and opened your paragraph with a statement or question introducing its topic.

Unit 2 Breaking New Ground

People who break new ground are people who do something for the first time. In your personal life, you break new ground when you try something new. At work, people break new ground in many ways: when they are the first to do a new job, or first to do a job in a new and better way, or first to stand up for their rights as workers.

In this unit, you will read about an up-and-coming African American banker trying to break new ground at a business lunch. You will learn about a law that broke new ground for working people with disabilities. And you will read about the experiences of a woman breaking into a "man's job."

Before you begin Unit 2, think about the kind of person who breaks new ground so that others can follow. Have you ever known such a person? Are you such a person yourself?

Be an Active Reader

As you read the selections in this unit

- Put a question mark (?) by things you do not understand.
- Underline words you do not know. Try to use context clues to figure them out.

After you read each selection in this unit

- Reread sections you marked with a question mark. If they still do not make sense, discuss them with a partner or your instructor.
- Look at words you underlined. Discuss any words you still don't understand with a partner or your instructor, or look them up in a dictionary.

Lesson 4 ▶ LEARNING GOALS

Strategy: Use context clues
Reading: Read an excerpt from fiction
Skill: Make inferences
Writing: Write a personal narrative

Before You Read

This lesson's reading selection is a chapter from the novel *Brothers and Sisters* by Bebe Moore Campbell. In it you will read about Humphrey Boone, a man trying to gain acceptance in a group that has long excluded people like him. Consider times when *you* felt like an outsider trying to get in. Check any situations below that you have been in.

____ **1.** Making friends in a new community
____ **2.** Starting a new job
____ **3.** Going to a party attended by people you don't know
____ **4.** Participating in a church function for the first time
____ **5.** Going to your first meeting of a group, organization, or club
____ **6.** Being in the minority—due to age, race, or gender—in a group or organization

Think about how you felt as an outsider. How do you think the character in this story might feel?

____

____

Preview the Reading

Read the introduction to get a general idea about what is happening in the story. Look at the illustrations for impressions of the characters and their surroundings.

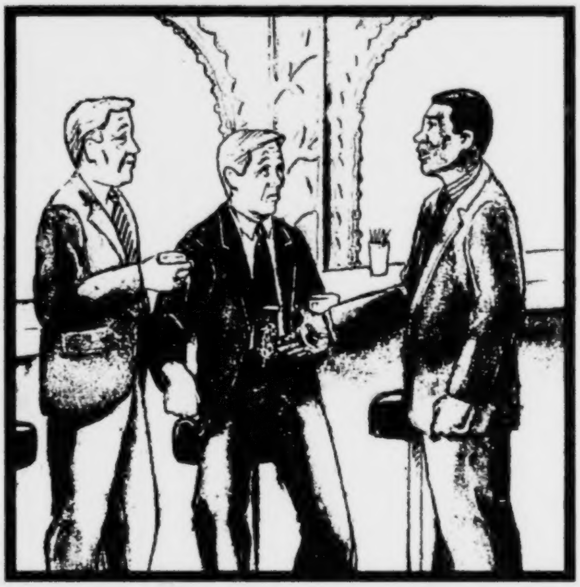
Set Your Strategy: Use Context Clues

Context clues are the words and sentences around an unfamiliar word. You can use context clues to figure out the meanings of unfamiliar words as you read. If you come across an unfamiliar word while reading this selection, try to use the context to figure out its meaning. Decide what word would make sense in that sentence. When you finish reading, you will have a chance to choose words and phrases that define some words from the story.

Brothers and Sisters *is set in Los Angeles in 1992. In the following excerpt, Humphrey Boone, an African American businessman, is the guest of Preston Sinclair, the president of the company Boone works for. They are having lunch at Sinclair's almost all-white private club.*

from Brothers and Sisters

Bebe Moore Campbell



Preston and Humphrey walked the block to the penthouse restaurant, part of the La Jolla[1] Club, Preston's private club. The early spring weather was cool, and the sun was bright; Humphrey was grateful for the crisp air. Between coming into the bank on weekends, working on the private placement deals he was trying to set up, and trying to put out the fires that constantly raged in the lives of his family, he hadn't had a chance to get out and enjoy himself. Now, as he felt the breezes against his cheek, he made a mental note to try to schedule a tennis game for the weekend.

Humphrey had been to the club before, but the elegance of the turn-of-the-century architecture, the opulence of the dark, rich mahogany-paneled walls, the beauty of the heavy Oriental rugs, the lushness of the huge urns filled with exotic flowers, the richness of the rare paintings and tapestries that covered the walls, the deference of the staff, with their Yessirs, Nosirs, and quick smiles, were always impressive. Preston introduced him to several of the distinguished-looking gentlemen who were having drinks at the bar in the corner of the room. Humphrey saw two board members from his previous bank. He tapped them on their backs, and when the men turned around and saw him, their eyes contained the startled, almost frightened looks that Humphrey knew so well. He could have predicted that surprise and fear, yet both still had the power to offend and enrage him. But he smiled quickly, extended his hand, and said, "Humphrey Boone," and the light of recognition immediately displaced the fear as the unknown black man and possible assailant became someone they knew, someone safe. They clapped him heartily on his back and declared how wonderful it was to see him, and then Humphrey took them over and introduced them to Preston. They chatted for a few minutes, lacing their farewells with such sincere goodwill that Humphrey almost forgave them. Almost.

White folks sure know how to live, he said to himself, as he glanced around the magnificent

---

[1] **La Jolla** (lah/HOY/yah)

BEST COPY AVAILABLE

lobby. For of course, the hallowed halls of the La Jolla Club were for all practical purposes the almost exclusive province of white males, although immediately after the civil unrest of April 29, the first black member, the owner of a chain of parking lots throughout the city, was inducted. But as Humphrey seated himself at a table in the penthouse restaurant, he was very much aware, as was everyone else in the club, that he was the only black person in the room, other than two rather decrepit[2] waiters.

"This is the best place in the city for veal," Preston said, as both men looked out the window next to their table. Below them the people appeared to Humphrey like so many bright specks, jewels set into a gigantic, sparkling pendant. But instead of seeing people, Preston saw his son's swollen, bruised face. He saw his son hobbling on one limb, dragging his injured leg as he grimaced and groaned. Preston drew his hand to his mouth and bit down on his index finger. He looked over at Humphrey, who was staring at him uneasily. "So," Preston said a bit too loudly, "I've been hearing great things about you. Tell me about the private placement deals you've lined up."

Humphrey leaned slightly forward and peered at Preston. On the several occasions when he'd been with the president, he was usually on guard, monitoring his language, gestures, and references, making sure that he didn't offend in any way. He was careful not to say anything that could be construed as angry, belligerent, or militant, because that kind of behavior, even a hint of it, made white folks nervous. Humphrey was tuned in to every smile and facial tic of the powerful white man he was with, because his survival depended upon his clear-sighted interpretation of everything that crossed Preston Sinclair's mind.

Looking at the president, Humphrey realized that something was slightly off. The few times he'd been with Preston, he filled the room with his bigger-than-life energy. The man sitting across from him seemed shrunken somehow.

Preston could feel the younger man's enthusiasm as he launched into a neat rundown of the many aspects of the deals he'd created. "The beauty of it is that I've already got several insurance companies lined up. They're all anxious to participate; it's just a matter of getting the right terms."

"I understand that the terms will be quite lucrative for Angel City," Preston said.

"If things go the way I think they should, we're looking at approximately one point seven million dollars' profit. More importantly, these deals will put Angel City squarely up front with the rest of the players in the private placement market. They serve to put everyone on notice that there's a new kid on the block. And, Mr. Sinclair, I want you to know that your reputation makes my job so much easier." The praise slid off his tongue easily, but his tone reflected the sincerity that propelled it. He had to admit that Preston Sinclair was well connected and highly respected.

Preston heard the compliment, but he couldn't feel it. "Thank you," he said. He started to say that he was pleased to have Humphrey on the Angel City team, but he hesitated. He didn't want to sound paternalistic.[3] They didn't like that. Just as he was about to speak, an attendant appeared and handed him a cellular phone. "There's a call for you, Mr. Sinclair."

Humphrey said, "I'll just excuse myself," and began to stand. Preston motioned for him to sit down. Cupping his hand over the receiver, he said, "This will just be a minute, I'm sure." But then Claire came on the telephone, and she was crying.

"Darling, what's wrong?"

In the midst of her loud wailing, he heard the word "surgery." Everything around him went hazy.

Humphrey watched as Preston's cheeks began to sag and his eyes stared straight ahead without focusing on anything. Again he started to rise. This time he felt Preston's fingers grip his wrist. One look in his hollow eyes, and Humphrey knew that it was the act of a blind man, reaching out for something steady.

---

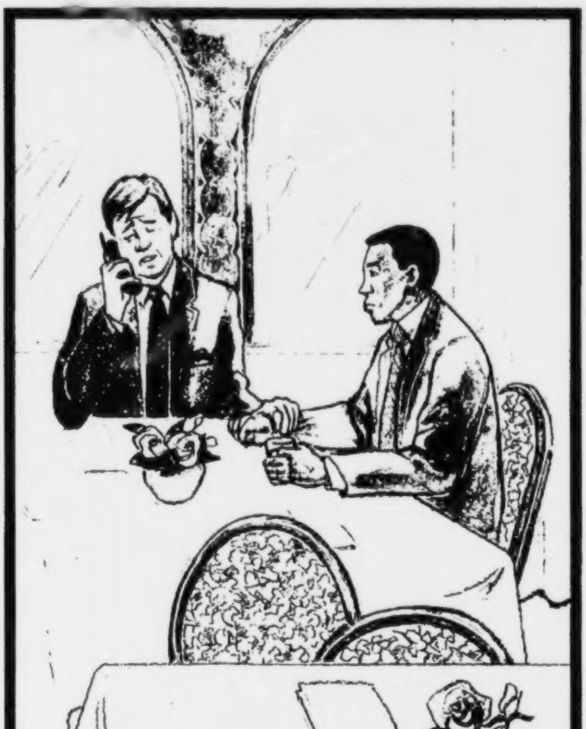
[2] **decrepit** (di/KREH/pit) weakened by old age

[3] **paternalistic** (puh/TER/nuhl/IS/tik) treating others as a father treats his children

"Calm down," Preston said. "Calm down, darling." He was aware of movement across the table from him, but everything and everyone around him had become dim. For a moment, he couldn't catch his breath or speak. He had a sense of holding on to something. "What are you saying? What are you saying?"

But Claire could only sob out a jumbled response that he couldn't comprehend. She was hysterical. He knew that she wanted him to come home, but she wouldn't ask him. He felt guilty for not offering.

"All right. All right," he said. He didn't ask pertinent, pointed questions but allowed himself to get caught up completely in his wife's frenzied emotions, which wasn't his style. Emotions didn't make good business sense. Not at all. But above all else, he wanted Claire to stop crying. I should leave, he thought, just go home. But his body seemed frozen. He was afraid to go home. Scared of what he'd find. Frightened of what it might mean to become a man who went home in the middle of a business day just because his wife was crying. "You'll be all right, darling. Have a cup of tea. Stop crying." When he switched off the telephone, he still felt as though he were with her, and it took a full minute for his heart to calm down, for everything around him to come into clear focus, and when it did, he realized that his fingers were wrapped tightly around Humphrey Boone's wrist. "I'm sorry," Preston said, withdrawing his hand. "I . . . uh . . . where were we?"



"Are you all right, Mr. Sinclair?" Humphrey asked. His wrist felt a little sore where Preston had squeezed it. Preston looked pale and suddenly much older, really haggard. Humphrey had never noticed the deep circles under his eyes before. Droplets of perspiration were collecting near his hairline. His gaze seemed to be focused at some point in space. When he looked into the white man's eyes, Humphrey saw trouble etched in the creases around his eyes, in the sharp deep line between his eyebrows, the kind of trouble he'd been raised on. "Are you all right?" he repeated. The man looked as if he could have a heart attack at any minute.

"No," Preston said, "I'm not." He sighed wearily. It was the middle of a workday and he was conducting business and his cardinal[4] rule was never to discuss personal matters at work. If the truth be told, Preston rarely engaged in an intimate conversation. "My son, the older boy, Pres, was hurt badly in a car accident several weeks ago. He almost died." Preston spoke haltingly, as though the words he was speaking were coming through a pipe that was rusty from disuse. As he began to speak, he realized that except for Claire and Robbie and the doctors, he hadn't discussed his

---

[4] **cardinal** (KARD/nul) most important; chief

BEST COPY AVAILABLE

son's medical condition with anyone. "He was in a hospital back East for a while before we brought him home for physical therapy. It's not going well. My wife is very upset. She was always so self-sufficient." He said that last as though the very idea of Claire being needy was a concept he couldn't quite grasp.

"It's not every day your child almost dies," Humphrey said, hoping he was saying the correct thing. He smiled sympathetically. "I'm sure he'll be all right. He's young. How old?"

"Twenty-two."

"At that age, they still have Jell-O for bones. He'll mend. When I was twenty-four, I broke my back. I was painting the second floor of my mother's house, and I fell off the ladder. They told my mother that I'd be in a body cast for six months. I was out in less than three and back on the basketball team in four. Did he play sports in school?"

Preston hesitated. The balls of his son's childhood, small and white, orangy pigskin, round and hard, whizzed back and forth across his mind, but he couldn't place them. They were just so many catches, passes, and baskets that he'd never seen played, so many games missed. His mind fastened on the hard white ball. "He plays tennis very well. He's on his college team. He talked about becoming pro, although frankly we discouraged that."

"Then he's in shape. Being in shape counts a lot when the body is trying to heal. He'll be all right."

"I haven't seen him play tennis in a long time," Preston blurted out. The words seemed to accuse him of something. He lowered his head. "I missed a lot of his games when he was growing up. His mother went," he said in a barely audible voice.

The two of them were silent. A thin Latino waiter came over, but Humphrey waved him away. He didn't know how to read the president's sudden personal revelations.[5] He still seemed pale and strangely lethargic.[6] "Well, my mom was the one who came to my games too," he said smoothly. He added, "My dad was, uh, too busy working."

Preston searched Humphrey's face. "Did you hold that against him?"

"No," Humphrey said quickly. "He had to make the money. I understood that. He made sure that my sisters and brother and I had everything that we needed. We never wanted for anything." When Humphrey tried to swallow, his throat was sore, as though the words had scraped it raw.

"My father wasn't around much either," Preston said, "although his absence didn't result in material comforts for our family. He was a minister. Always out and about, doing good. Every Saturday morning, he wrote his sermon. In the spring and summer, when he was finished, he'd take us kids for ice cream. When it was cold, we'd go for hot chocolate. Boy, we were a happy little band of ragamuffins." Preston's laughter rose like the notes of a trombone and then faded. Humphrey watched as he stared off into space. "My God," Preston said. "We had absolutely nothing, and we didn't even know it."

"When it's really nothing, you know it," Humphrey said, and instantly regretted his words. He knew he sounded bitter and angry. He tried to cover up his emotions with a smile so broad that he thought his lips were going to crack.

But Preston seemed too lost in thought to have even heard his words, let alone picked up the tone. "We lived in a very small town in Indiana. Parkerville. The entire business district was only two blocks. The drugstore where we got the ice cream and hot chocolate was on Main Street. Parsons' Drugstore." Preston let out a laugh. "We made quite a little procession going down the street. Every few feet, someone would stop and greet my father. Everyone knew Reverend Sinclair. He was so well respected. People loved him."

---

[5] **revelations** (reh/vuh/LAY/shuns) things made known

[6] **lethargic** (le/THAR/jik) drowsy; sluggish

"Preachers' kids are usually pretty wild, aren't they?"

"In a town of forty-five hundred people, it's hard to sow wild oats. That had to wait until I left for school, but yes, I did make up for lost time."

"Do you get back home much?" Humphrey asked, interrupting Preston's reverie.[7]

"No. My parents are deceased. My brothers and sisters are scattered all over. I haven't been back in years. I should have taken the boys back there more often," he said. "They visited when they were small, but when we moved out here, they stopped going. I should have kept the connections stronger. They don't know their roots."

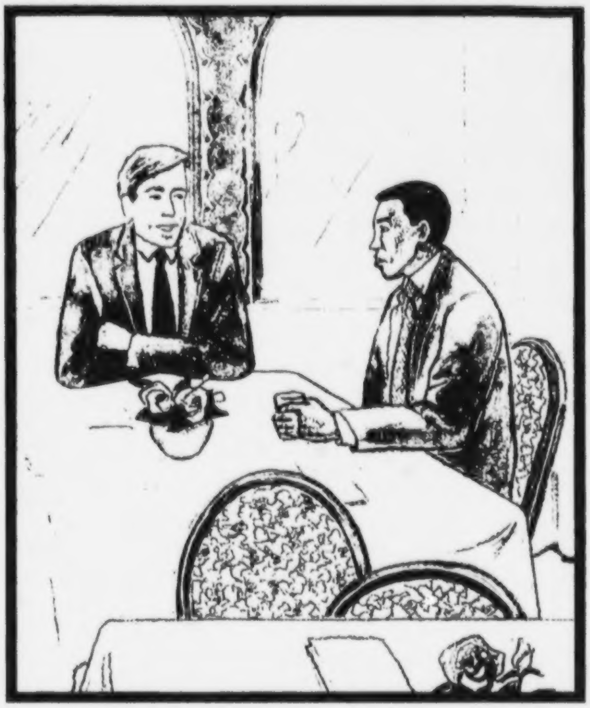
"Well," Humphrey said, "it's never too late to find your roots."

They both chuckled a little. The two separate sounds knotted together as tightly as a handshake.

Preston's shoulders eased down a bit, and he let his jaw muscles go slack. "Your son will be fine," Humphrey said, and the white man nodded his head.

"When Pres is better, I'd like you to come by the house and meet him," Preston said. "I'll have my secretary call you with a date."

Humphrey was silent, as he felt the full weight of what he'd just heard. An invitation to dinner was an offer to be molded and groomed, mentored and befriended. Preston Sinclair was asking to be his friend. There was no mistaking his intent. And he wasn't asking in a calculated manner but in a moment of sincerity and vulnerability.[8] Preston Sinclair had anointed[9] him again. For the first time, it occurred to Humphrey that the man might be serious about helping him become the first black president of a major bank. Preston Sinclair just might be a man he could trust.



---

[7] **reverie** (REH/vuh/ree) dreamy thoughts

[8] **vulnerability** (vul/neh/ruh/BI/li/tee) a condition of being too exposed, unprotected

[9] **anointed** (uh/NOIN/ted) chosen for something special by someone in power

BEST COPY AVAILABLE

Revisit Your Strategy: Use Context Clues

Choose the word or phrase that means the same as the **bold** word in each line from the story.

1. ". . . the **opulence** of the dark, rich mahogany-paneled walls . . ."
   (1) dreariness
   (2) dullness
   (3) lushness
   (4) woodenness

2. "the **deference** of the staff, with their Yessirs, Nosirs, and quick smiles . . ."
   (1) respectfulness
   (2) patience
   (3) inference
   (4) pleasantness

3. ". . . dragging his injured leg as he **grimaced** and groaned . . ."
   (1) had a patient look
   (2) made a moaning sound
   (3) walked with a limp
   (4) made a pained expression

4. "He was careful not to say anything that could be **construed** as angry. . . ."
   (1) remembered
   (2) understood
   (3) overheard
   (4) mispronounced

5. ". . . construed as angry, **belligerent**, or militant, because that kind of behavior . . . made white folks nervous"
   (1) excited
   (2) quarrelsome
   (3) fearless
   (4) hateful

6. "'. . . the terms will be quite **lucrative**' . . . 'approximately one point seven million dollars' profit.'"
   (1) profitable
   (2) reasonable
   (3) acceptable
   (4) desirable

After You Read

A. Comprehension Check

1. Humphrey Boone works for a
   (1) tennis club
   (2) church
   (3) restaurant
   (4) bank

2. When Preston Sinclair had business meetings, his cardinal rule was that he
   (1) always ate first and then talked about business
   (2) never accepted telephone calls from his wife
   (3) never discussed his personal life
   (4) always met in a place where he would be noticed

3. Preston Sinclair learns from his wife that
   (1) his son needs surgery
   (2) young Pres would never again play tennis
   (3) his sons want to visit their father's childhood home
   (4) their son was in a car accident

4. By the end of the excerpt, Humphrey believes that Preston Sinclair
   (1) will do something to make him quit his job
   (2) will never be a friend to him
   (3) lived a worse childhood than Humphrey did
   (4) will help him in his career

5. The La Jolla Club had allowed an African American businessman to join
   (1) because the courts had ordered them to
   (2) to help calm racial tension in the city
   (3) because the businessman had many friends in the club
   (4) because the businessman paid to be allowed in

6. When the author writes that Preston "didn't want to sound paternalistic. They didn't like that," we know that Preston is all of the following *except*
   (1) unsure of himself around African Americans
   (2) sensitive to other people's feelings
   (3) prejudiced against African Americans
   (4) anxious not to offend Humphrey

B. Read between the Lines

Check each statement that is likely to be true based on evidence from the story. Do not check statements that have no evidence to support them.

____ **1.** Humphrey is capable and effective at his job.
____ **2.** Young Pres's accident has changed his mother.
____ **3.** Being poor as a boy made Preston want to be rich when he grew up.
____ **4.** Humphrey grew up in a well-to-do family.
____ **5.** Humphrey and Preston respect each other.
____ **6.** Humphrey is highly ambitious.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. In what ways is Humphrey breaking new ground? Do African Americans still have such experiences today? What are your reasons for your answer?
2. Think about each experience you noted in Before You Read on page 48. Did you gain acceptance into the groups you checked? Why or why not?

Think About It: Make Inferences

When you answered the questions in Read between the Lines on page 55, you were **making inferences.** Authors seldom explain everything when writing fiction. Instead, they give hints and clues through their characters' thoughts and actions and the carefully chosen details they include. It is up to the reader to **infer,** or figure out, those things that are not actually stated. To **make an inference,** you use the details in a story plus your own knowledge and understanding. The author of *Brothers and Sisters* gives you many details that you can combine with what you already know to infer things about the characters in the chapter.

A. Look at Making Inferences

Reread the following excerpt from *Brothers and Sisters* to look for details that you can use to make inferences.

> ▶ Humphrey saw two board members from his previous bank. He tapped them on their backs, and when the men turned around and saw him, their eyes contained the startled, almost frightened looks that Humphrey knew so well. He could have predicted that surprise and fear, yet both still had the power to offend and enrage him. But he smiled quickly, extended his hand, and said, "Humphrey Boone," and the light of recognition immediately displaced the fear as the unknown black man and possible assailant became someone they knew, someone safe.

The chart below shows how story details and knowledge about the world can help you make inferences while you read.

Story Details	What You Already Know	Inferences
• The board members had startled, almost frightened looks. • The unknown black man and possible assailant became someone safe.	• Some white people are prejudiced against black people. • Some white people fear black people and think they are dangerous.	• The board members were white. They were surprised to see a black man in their private club. • They may be afraid of black men they don't know, perhaps because they fear being attacked by them.

What could you infer from the detail "looks that Humphrey knew so well"?

___

___

You know that many African Americans have faced the prejudice of others. You can infer that Humphrey has met with this same kind of prejudice before.

BEST COPY AVAILABLE

Tip When you read something you don't quite understand, ask yourself, "What have I seen or heard that would explain what I just read?" Use your experience to help you make inferences.

B. Practice

Reread these excerpts from the novel, noting the details and adding your knowledge to them to make inferences about the characters and events. Then check all the inferences you can make. After each inference you check, note details from the excerpt above it that explain why you can make that inference.

1. ▶ Humphrey leaned slightly forward and peered at Preston. On the several occasions when he'd been with the president, he was usually on guard, monitoring his language, gestures, and references, making sure that he didn't offend in any way. He was careful not to say anything that could be construed as angry, belligerent, or militant, because that kind of behavior, even a hint of it, made white folks nervous.

____ **a.** Humphrey has a fairly high position in the bank. ______________________________

____ **b.** Humphrey was nearsighted. ______________________________

____ **c.** Humphrey felt uncomfortable with Preston. ______________________________

____ **d.** Humphrey was prejudiced against white people. ______________________________

2. ▶ "I haven't seen him play tennis in a long time," Preston blurted out. The words seemed to accuse him of something. He lowered his head. "I missed a lot of his games when he was growing up. His mother went," he said in a barely audible voice.

____ **a.** Preston is almost blind. ______________________________

____ **b.** Preston put his work before his family. ______________________________

____ **c.** Young Pres hasn't played tennis in a long time. ______________________________

____ **d.** Preston feels guilty and embarrassed. ______________________________

____ **e.** Preston is losing his voice. ______________________________

▶ **Talk About It**

As a black man trying to gain social and professional acceptance in the white business community, Humphrey Boone monitors his language, gestures, and references. He wants to make sure he doesn't offend anyone. With a partner, pick an experience from the list in Before You Read on page 48. Make a list of do's and don'ts for people who are breaking new ground in a social or work setting. Discuss your list with the class.

Write About It: Write a Personal Narrative

A **narrative** tells a story. In *Brothers and Sisters,* the author tells the story of an African American man's struggle to be accepted into the white business world. Now you will have a chance to write a personal narrative about a time you felt like an outsider and whether or not you were eventually accepted. First, study the sample, which shows how to write a personal narrative.

Study the Sample

Read the steps below to see how the writer developed her personal narrative.

Step 1: Picking a Topic. In the sample narrative, the writer describes being a new member in the Parent-Teacher Association (PTA).

Step 2: Developing and Organizing the Narrative. The writer used the story map below to list and organize details for her narrative.

When?	Evening
Where?	Our daughter's new school
Why?	For a local PTA meeting

What happened first?	Parents wanted to buy computers for school; bragged about their computers at home.
What happened next?	I suggested making a cost analysis, researching, and getting bids.
Then what happened?	Other parents raised eyebrows, made comments.
How did I feel?	Very uncomfortable; out of place

Did I succeed in breaking into the group?	Not totally; accepted by many, still resented by others

Now read her personal narrative on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: You may write about one of the topics below or choose a topic of your own.

- starting a new job
- attending a new school
- a group or organization you joined
- a party where you didn't know anyone

BEST COPY AVAILABLE

Breaking into the PTA

When my daughter entered first grade, I went back to work full-time. But I wanted to be more involved in her education than just helping her with her homework at night. So there I was, attending my first Parent-Teacher Association meeting.

The president called the group to order. First on the agenda was the PTA's purchase of computers for the children's classrooms. I sat for three-quarters of an hour, listening to parents brag about the computers their children used at home. They even compared notes on the computer games their kids liked to play. Finally, I raised my hand and stood up. "Hi! I think you should develop a cost analysis for your computer purchases," I said.

"Pardon me?" asked the president, a little taken aback.

"I work in the purchasing department of my company. Computers and computer supplies can be quite costly, so we'll want to get bids from several different vendors. And new technology is developing rapidly, so we'll need to research which computers are most likely to be relevant three or four years from now. Right?"

I couldn't believe the raised eyebrows. I heard comments such as, "Who is she, anyway?" and "Who does she think she is?" I felt like I had stumbled into a beehive. I've never been so uncomfortable in my life.

After more discussion, some of the members started accepting my ideas. A group was formed to research and evaluate the latest computer hardware and educational software. Another group was formed to request bids from area vendors. Eventually, most of the other PTA members started accepting me too. But I still feel resented by some. I learned the hard way to ease my way into a new group a little more slowly and a little less forcefully.

State your topic here.

Step 2: On separate paper, organize your details. If you like, make a story map like the one on page 58.

B. Writing

Now on separate paper, write about the topic you selected.

Tip When you write a personal narrative, arrange the events in the order in which they happened. Then add details that explain each event and help your reader picture what happened.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 5 ▶

LEARNING GOALS

Strategy: Use your background knowledge
Reading: Read a brochure
Skill: Apply information
Writing: Write a fact sheet

Before You Read

A person with a disability is someone who has a physical or mental condition that seriously limits the ability to walk, see, hear, breathe, learn, or work. Before the Americans with Disabilities Act of 1990, many people with such conditions were denied jobs and job promotions because of their disabilities. The brochure in this lesson, "The Americans with Disabilities Act: Your Employment Rights as an Individual with a Disability," explains those workers' civil rights established by the act.

Before you read the brochure, think about people with disabilities in the workplace. Check each question that you think the brochure might answer.

____ **1.** Does the Americans with Disabilities Act guarantee equal opportunity to people with disabilities?
____ **2.** Can employers refuse to hire qualified people with disabilities?
____ **3.** Must a store put price labels in Braille for blind customers?
____ **4.** Can employers ask about a person's disability during a job interview?
____ **5.** Who should people with disabilities contact if they believe an employer is discriminating against them?

Are there any other questions you think might be answered in the brochure? If so, write them below and look for the answers as you read.

____

____

Preview the Reading

Read the title and headings to find out what topics are covered. Read the headings and the *italic* type for key words and phrases.

Set Your Strategy: Use Your Background Knowledge

When you already know something about a topic, you can **use that background knowledge** to help you understand what you read. For example, to understand the following brochure, use what you know about people with disabilities, about the workplace, and about the rights of Americans in the workplace. When you finish, you will have a chance to identify the background knowledge that helped you understand what you read.

Since the early 1970s, many people with disabilities have fought for their rights to earn a living and to manage their daily activities. Their efforts have resulted in legislation in the U.S. that extends civil rights protection to Americans with disabilities. This brochure explains the rights in the workplace of people with disabilities.

The Americans with Disabilities Act

Your Employment Rights as an Individual with a Disability

U.S. Equal Employment Opportunity Commission

Introduction

The Americans with Disabilities Act of 1990 (ADA) makes it unlawful to discriminate[1] in employment against a qualified individual with a disability. The ADA also outlaws discrimination against individuals with disabilities in state and local government services, public accommodations,[2] transportation and telecommunications. This booklet explains the part of the ADA that prohibits job discrimination. This part of the law is enforced by the U.S. Equal Employment Opportunity Commission (EEOC) and state and local civil rights enforcement agencies that work with the Commission.

What Employers Are Covered by the ADA?

Job discrimination against people with disabilities is illegal if practiced by:

- private employers,
- state and local governments,
- employment agencies,
- labor organizations,
- and labor-management committees.

The part of the ADA enforced by the EEOC outlaws job discrimination by:

- all employers, including state and local government employers, with 25 or more employees after July 26, 1992, and
- all employers, including state and local government employers, with 15 or more employees after July 26, 1994.

Are You Protected by the ADA?

If you have a disability and are qualified to do a job, the ADA protects you from job discrimination on the basis of your disability.

---

[1] **discriminate** (dis/KRIM/ih/nayt) treat a person or a group of people differently based on such factors as race, gender, national origin, etc.

[2] **public accommodations** (a/KOM/uh/DAY/shuns) food, lodging, and other services available to the public

Under the ADA, you have a disability if you have a *physical or mental impairment*[3] that *substantially limits a major life activity*. The ADA also protects you if you have a history of such a disability, or if an employer believes that you have such a disability, even if you don't.

To be protected under the ADA, you must have, have a record of, or be regarded as having a *substantial*, as opposed to a minor, impairment. A substantial impairment is one that significantly limits or restricts a *major life activity* such as hearing, seeing, speaking, walking, breathing, performing manual tasks, caring for oneself, learning or working.

If you have a disability, you must also be qualified to perform the essential functions or duties of a job, with or without reasonable accommodation,[4] in order to be protected from job discrimination by the ADA. This means two things. First, you must satisfy the employer's requirements for the job, such as education, employment experience, skills or licenses. Second, you must be able to perform the *essential functions* of the job with or without *reasonable accommodation*. Essential functions are the fundamental job duties that you must be able to perform on your own or with the help of a reasonable accommodation. An employer cannot refuse to hire you because your disability prevents you from performing duties that are not essential to the job.

What Is Reasonable Accommodation?

Reasonable accommodation is any change or adjustment to a job or work environment that permits a qualified applicant or employee with a disability to participate in the job application process, to perform the essential functions of a job, or to enjoy benefits and privileges of employment equal to those enjoyed by employees without disabilities. For example, reasonable accommodation may include:

- providing or modifying equipment or devices,
- job restructuring,
- part-time or modified work schedules,
- reassignment to a vacant position,
- adjusting or modifying examinations, training materials, or policies,
- providing readers and interpreters, and
- making the workplace readily accessible to and usable by people with disabilities.

An employer is required to provide a reasonable accommodation to a qualified applicant or employee with a disability unless the employer can show that the accommodation would be an *undue hardship* —that is, that it would require significant difficulty or expense.

What Employment Practices Are Covered?

The ADA makes it unlawful to discriminate in all employment practices such as:

- recruitment
- hiring
- job assignments
- pay
- lay off
- firing
- training
- promotions
- benefits
- leave
- all other employment related activities.

It is also unlawful for an employer to retaliate against you for asserting your rights under the ADA. The Act also protects you if you are a victim of discrimination because of your family, business, social or other relationship or association with an individual with a disability.

---

[3] **impairment** (im/PAIR/ment) injury; loss

[4] **accommodation** adaptation or adjustment to settle differences

Can an Employer Require Medical Examinations or Ask Questions About a Disability?

If you are applying for a job, an employer cannot ask you if you are disabled or ask about the nature or severity of your disability. An employer can ask if you can perform the duties of the job with or without reasonable accommodation. An employer can also ask you to describe or to demonstrate how, with or without reasonable accommodation, you will perform the duties of the job.

An employer cannot require you to take a medical examination before you are offered a job. Following a job offer, an employer can condition the offer on your passing a required medical examination, but only if all entering employees for that job category have to take the examination. However, an employer cannot reject you because of information about your disability revealed by the medical examination, unless the reasons for rejection are job-related and necessary for the conduct of the employer's business. Nor can the employer refuse to hire you because of your disability if you can perform the essential functions of the job with an accommodation.

Once you have been hired and started work, your employer cannot require that you take a medical examination or ask questions about your disability unless they are related to your job and necessary for the conduct of your employer's business. Your employer may conduct voluntary medical examinations that are part of an employee health program, and may provide medical information required by state workers' compensation[5] laws to the agencies that administer such laws.

The results of all medical examinations must be kept confidential, and maintained in separate medical files.

Do Individuals Who Use Drugs Illegally Have Rights Under the ADA?

Anyone who is currently using drugs illegally is not protected by the ADA and may be denied employment or fired on the basis of such use. The ADA does not prevent employers from testing applicants or employees for current illegal drug use.

What Do I Do If I Think that I'm Being Discriminated Against?

If you think you have been discriminated against in employment on the basis of disability after July 26, 1992, you should contact the EEOC. A charge of discrimination generally must be filed within 180 days of the alleged[6] discrimination. You may have up to 300 days to file a charge if there is a state or local law that provides relief for discrimination on the basis of disability. However, to protect your rights, it is best to contact EEOC promptly if discrimination is suspected.

You may file a charge of discrimination on the basis of disability by contacting any EEOC field office, located in cities throughout the United States. If you have been discriminated against, you are entitled to a remedy that will place you in the position you would have been in if the discrimination had never occurred. You may be entitled to hiring, promotion, reinstatement, back pay, or reasonable accommodation, including reassignment. You may also be entitled to attorney's fees.

While the EEOC can only process ADA charges based on actions occurring on or after July 26, 1992, you may already be protected by state or local laws or by other current federal laws. EEOC field offices can refer you to the agencies that enforce those laws.

---

[5] **workers' compensation** money paid to a worker injured on the job or made ill by working conditions

[6] **alleged** (uh/LEJD) stated to be true, but not yet proven

To contact the nearest Equal Employment Opportunity Commission field office, call:

Phone: 1-800-669-4000
TDD: 1-800-669-6820

Can I Get Additional ADA Information and Assistance?

The EEOC will conduct an active technical assistance program to promote voluntary compliance[7] with the ADA. This program will be designed to help people with disabilities understand their rights and to help employers understand their responsibilities under the law.

In January 1992, EEOC will publish a Technical Assistance Manual,[8] providing practical application of legal requirements to specific employment activities, with a directory of resources to aid compliance. EEOC will publish other educational materials, provide training on the law for people with disabilities and for employers, and participate in meetings and training programs of other organizations. EEOC staff also will respond to individual requests for information and assistance. The Commission's technical assistance program will be separate and distinct from its enforcement responsibilities. Employers who seek information or assistance from the Commission will not be subject to any enforcement action because of such inquiries.

The Commission also recognizes that differences and disputes about ADA requirements may arise between employers and people with disabilities as a result of misunderstandings. Such disputes frequently can be resolved more effectively through informal negotiation or mediation procedures, rather than through the formal enforcement process of the ADA. Accordingly, EEOC will encourage efforts of employers and individuals with disabilities to settle such differences through alternative methods of dispute resolution, providing that such efforts do not deprive any individual of legal rights provided by the statute.

---

[7] **compliance** (kum/PLY/ens) conforming to or coming into agreement with rules or practices

[8] Several Technical Assistance Manuals and yearly supplements are available from the EEOC. Call the number above for information.

Revisit Your Strategy: Use Your Background Knowledge

Use what you know about workplaces and about disabilities to explain the following quotations from the brochure.

1. What items and facilities have you seen in workplaces that make them "readily accessible to and usable by people with disabilities"?

____

2. Although it is "unlawful for an employer to retaliate against you for asserting your rights under the ADA," how might employers retaliate against employees?

____

After You Read

A. Comprehension Check

1. The ADA protects you from job discrimination if you
   (1) have a minor impairment
   (2) cannot do the job with reasonable accommodation
   (3) are disabled and are qualified for a job
   (4) use drugs illegally

2. An employer can require you to take a medical examination
   (1) at any time
   (2) before you are offered a job
   (3) to deduct medical expenses from your salary
   (4) after offering you a job if all new employees must take one

3. Employers must provide accommodation
   (1) unless it is too costly to be reasonable
   (2) until you can be laid off
   (3) unless you are in a wheelchair
   (4) even if you have no disability

4. If you believe you are discriminated against at work because of a disability, you should
   (1) quit the job immediately
   (2) file a charge of discrimination with the EEOC
   (3) pretend it never happened
   (4) take a medical examination

5. In the sentence ". . . you must have a . . . *substantial*, as opposed to a minor, impairment," *substantial* means
   (1) unimportant
   (2) imaginary
   (3) significant
   (4) dangerous

6. In the phrase "making the workplace readily *accessible*," *accessible* means
   (1) able to be made safe
   (2) able to be inspected
   (3) able to be kept clean
   (4) able to be reached or used

B. Read between the Lines

Check the statements below that are true but not directly stated in the brochure.

____ **1.** Federal government workers are not protected by the ADA.

____ **2.** An employer can refuse to hire a secretary who needs crutches to walk even though the secretary has the training, education, and experience needed to do the job.

____ **3.** Reasonable accommodation may include wheelchair access at doorways and in office hallways.

____ **4.** An employer cannot fire you for filing a complaint with the EEOC.

____ **5.** A person should tell about any accommodation needed when applying for a job.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. Do you think the ADA goes far enough to guarantee people with disabilities the same opportunities to earn a living as other Americans? Why or why not?
2. Look at the questions you checked or wrote in Before You Read on page 60. Were they answered in the brochure? If not, where could you look for the answers?

Think About It: Apply Information

The purpose of the brochure "The Americans with Disabilities Act" is to give information about civil rights to people with disabilities and to employers. In order for the information in the brochure to be helpful, readers must be able to **apply the information.** (Remember that legal issues are complex. If you have actually faced discrimination because of a disability, you may want to consult a lawyer about the details of the case.)

A. Look at Applying Information

Read the case that follows. Then see how the ADA applies.

You are in a wheelchair and are interviewing for a position as an office receptionist. The employer tells you that the company is small with only 12 workers. She seems impressed with the training and skills you have described. But the employer telephones you the next day and tells you that she can't hire you because the receptionist sometimes needs to run errands. Can you file a charge of discrimination against the company?

Check each statement from the brochure that would help you to decide whether you can file a charge with the EEOC.

____ **a.** Under the ADA, you have a disability if you have a physical or mental impairment that substantially limits a major life activity.

____ **b.** If you have a disability, you must also be qualified to perform the essential functions or duties of a job, with or without reasonable accommodation. . . .

____ **c.** An employer cannot require you to take a medical examination before you are offered a job.

____ **d.** The part of the ADA enforced by the EEOC outlaws job discrimination by all employers, including state and local government employers, with 15 or more employees after July 26, 1994.

You would need to know the information in statements a, b, and d in order to know if you could file a charge with the EEOC. *Might* you have a basis to file a charge of discrimination with the EEOC? Why or why not?

____

____

Statement d tells you that you cannot file a charge. Even though you have a substantial disability and the skills and training for the job, the company has only 12 employees, so it does not have to follow the ADA.

Tip To apply information, be sure to consider all the relevant facts. Then evaluate your situation by applying each factor to your situation.

B. Practice

Read the case that follows. Then answer the questions.

You work for a manufacturing company with 45 employees. You work in customer service, but you have applied for a position as a sales representative. You are a good worker and get along well with customers on the telephone. You know you would do well in sales, and you heard your boss say you were the best candidate. But you are legally blind, and you sometimes need a little help getting around. You're afraid your boss won't promote you because customers might be uneasy when they see you. If you don't get the sales job, can you file a charge of discrimination with the EEOC?

1. Check each statement that would help you decide if you could file a charge of discrimination if you don't get the job.

____ **a.** Under the ADA, you have a disability if you have a physical or mental impairment that substantially limits a major life activity.

____ **b.** If you have a disability, you must also be qualified to perform the essential functions or duties of a job, with or without reasonable accommodation.

____ **c.** EEOC will encourage efforts of employers and individuals with disabilities to settle such differences through alternative methods of dispute resolution.

2. Do you think you may have a basis to file a charge of discrimination if you don't get the sales job? Explain.

____

____

3. Suppose you do get the job of sales representative. A hearing-impaired woman applies for your old job of customer service representative. The boss would like to hire her, except she needs an amplifier installed in the receiver to use a telephone. If she does not get the job, might she have a basis to file a charge of discrimination? Explain your answer.

____

____

▶ **Talk About It**

The brochure "The Americans with Disabilities Act" presents many details about the ADA that you or someone else might need to know. With a partner, make up a case in which a person with a disability may have been discriminated against in the workplace. Present the case to your classmates and have them try to decide if the person should contact the EEOC.

Write About It: Write a Fact Sheet

The brochure "The Americans with Disabilities Act" contains much information about the ADA. It's useful to be able to select the key facts from such a document. In this section, you will have a chance to write a fact sheet—a detailed list of important facts—based on information in the brochure. First study the sample, which shows how to write a fact sheet.

Study the Sample

Read the steps below to see what the writer considered as he developed his fact sheet.

Step 1: **Picking a Topic.** The writer decided to write a fact sheet of the information in the first four sections of the brochure on pages 61–62.

Step 2: **Developing and Organizing the Fact Sheet.** The writer listed the main points explained in each of the first four sections of the brochure. He used the headings to guide him. He wrote the topics in the form of questions and noted short answers to each question:

Who must obey the ADA?
all employers with 15 or more employees after July 26, 1994

Who is protected by the ADA?
people with disabilities who are qualified to work

What two requirements must a person meet?
substantial impairment and qualified for the job

What is "reasonable accommodation"?
change or adjustment that helps person with disability do job

What are the exceptions to reasonable accommodation?
significant difficulty or expense

Now read his fact sheet on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Look at the information in the last four sections of the brochure, starting on page 63 with "Can an Employer Require Medical Examinations or Ask Questions About a Disability?"

Fact Sheet–Americans with Disabilities Act

Who must obey the ADA?

- All employers with 15 or more employees after July 26, 1994, must obey the ADA

Who is protected by the ADA?

- Persons with a disability are protected.

What two requirements must be met?

1. You must have a substantial physical or mental impairment.
    - You have the disability now, you have a history of the disability, or the employer believes you have the disability.
    - The disability greatly limits a major life activity—like walking, talking, or hearing.
2. You must be qualified for the job.
    - You must have the required education, experience, skills, or licenses.
    - You must be able to do the job with or without "reasonable accommodation."

What is "reasonable accommodation"?

- Reasonable accommodation is any change or adjustment to a job or workplace that helps a person with a disability apply for or do a job or enjoy the same benefits as other workers.

What are the exceptions to reasonable accommodation?

An employer does not have to provide accommodation

- when the change is too costly for employer
- when the change is too difficult to make

Step 2: On separate paper, make a list of at least eight main points described in the last four sections of the brochure. Ask and answer questions, as the model on page 68 does.

B. Writing

On separate paper, use your list to write a fact sheet.

Tip Being able to select the key facts from a document and write them in an outline is important for more than just creating fact sheets. You can also use this skill when reading important notices at work or studying school subjects.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 6 ▶ LEARNING GOALS

Strategy: Use your prior experience
Reading: Read a personal narrative
Skill: Recognize objective and subjective writing
Writing: Write a personal narrative

Before You Read

In "Subway Conductor," the author describes the special problems faced by women who took jobs with the New York City Transit Authority in the late 1970s. Before that time, motormen and conductors traditionally were men.

Think about women, such as female firefighters, who take jobs traditionally held by men. Think also of men, such as male nurses, who take jobs traditionally held by women.

1. Why might a person choose a job traditionally held by the opposite sex?

____

____

2. What might a person's co-workers think about working with this person?

____

____

3. What problems might both men and women face as they start working together?

____

____

Preview the Reading

From the title and the author's name, you learn that a woman is writing about being a subway conductor. Look at the illustrations for hints about the people and the workplace described in the selection.

Set Your Strategy: Use Your Prior Experience

Your **prior experience** is what you have learned from life so far. You can use your prior experience to help you understand what you read. Your prior experience with the workplace and your co-workers, with subways and trains, can add meaning to what the author tells you in "Subway Conductor." After you read the selection, you will have a chance to identify some prior experiences that helped you understand the story.

Beginning in the 1960s, federal laws were passed to ban job discrimination against women. Women began taking jobs that once were considered "men's work." What was it like for these women? "Subway Conductor" tells one woman's perspective.

Subway Conductor

Marian Swerdlow

In the late 1970s, the New York City Transit Authority opened the titles of motorman and conductor to female applicants. By the time I became a conductor in 1982, there were still very few women working in these titles. We remained oddities, pioneers.

Most people on the subway trains don't really have much of an idea what the motorman or the conductor does. The motorman works in the front of the train and drives it. The conductor works at or near the middle of the train, operates the doors and makes most of the announcements.

A lot of people think the subway conductor and motorman job must be easy or even fun to do. That wasn't my experience. The high noise level and the vibration are nerve-wracking. It's against the rules to use earplugs, though that never stopped me from protecting my hearing that way. The air is full of steel dust which gets in your eyes and your nose and gives your uniform a silvery sheen that the oldtimers call "silver dust." The trains are often brutally cold in the winter and hot as hell in the summer. The work is fairly dangerous: each employee averages one lost time accident a year and about one motorman or conductor out of a total six thousand dies in a work accident each year.

By the time you get off your train after a trip of around two hours, you are ready for a break. But usually you get less than ten minutes in the crew-room. At lunch, you might, if lucky, get thirty minutes. Even then, the crew room is pretty grim, dirty and noisy. Not exactly climate-controlled, either. The ones underground are the worst. The toilet facilities are unreliable, often smelly and sometimes flooded, and you can practically never get soap or towels. To make matters worse, most terminals do not have separate facilities for men and women, but more of that later.

BEST COPY AVAILABLE

All too quickly you are back "on the road." For a conductor, this is time to play "duck the rider." When I was working the Number 4 line, I was the target of an average of two attempted physical assaults a week. When I tell people this, they usually assume I must have done something to provoke my assailants—they just can't imagine that human beings would attack someone completely innocent. Well, guess again. The assaults were mostly from children! The conductor has to observe the train for three car lengths as it pulls out of each station. That means we have to have our heads out of the window of the cab as the train pulls out, until it moves 150 feet. The kids know this. They wait there on the platform getting ready to spit, hit or throw something as the conductor passes. They get a kick out of hitting someone who can't do anything back. Some of these kids look as young as seven or eight. Usually the injury is more psychological than physical, but not always.

As you can imagine, after eight hours of this, a conductor is dying to go home, unless he or she has a crying need for "soap," as overtime is called. But the average shift has been growing longer and it's now about nine hours. And, if anything goes wrong on the road, you can end up working many more hours without any choice or advance notice. So on my last return trip I'd always have my heart in my mouth, afraid of getting "turned," that is, being forced to make an extra trip.

Since the subways run seven days a week, and days off are picked according to seniority,[1] it takes at least five years for a conductor to get even part of the weekend off. Hours are also picked by seniority. My first year, I was forced to work evenings and nights. For motormen on some lines, it can take years to get onto days.

This is the job, whether you are male or female, but as women, especially "pioneers," we faced some extra problems.

There was only one other woman in my conductor's class, Helena. When we came out on the road we were bombarded with attention from our co-workers, who mostly wanted to know: "What does your husband think about you doing this?" This was a way of finding out whether we did have a lord-and-master, or were unattached. The first few months, I got propositioned so consistently that I finally joked about giving a civil service exam for the position, with a filing fee and a physical (which is what you have to do to become a conductor). I was relieved that no one took rejection personally—they were like someone who routinely looks in the coin return of pay phones to see if there's a quarter there, with the hope that you never know, you just might get lucky.

In some ways the men were happy to see us. We were a distraction, something different. But we were also a threat. Not to their jobs—the union and management had had a no layoff policy for years—but to their self-image. They saw themselves as doing a man's job. They had a big stake in believing they were doing a job only the superior sex could handle emotionally as well as physically. They really didn't believe that we could handle it, that we could have the presence of mind, the courage, the cool. But here we were.

Ironically, one of the results of their skepticism[2] was that, as individuals, we got a lot of praise. It really knocked their socks off when we handled a violent rider, or a door problem, or even just did our job competently. It didn't take much for a motorman to come into the crewroom telling all the others what a great conductor I was.

But even as each motorman or conductor thought his work partner was the glowing exception to general female helplessness, he was hungrily listening to, and repeating, tales which reinforced the old stereotypes.[3] Every time a woman made a mistake it was endlessly repeated, and embroidered, and repeated, in crewrooms throughout the system.

---

[1] **seniority** (seen/YOR/ih/tee) the position of having worked in a job longer than co-workers

[2] **skepticism** (SKEP/tih/SIH/zum) doubt

[3] **stereotypes** (STEHR/ee/oh/TIPES) fixed ideas about an entire group

Donna March was one of the first women to "go to the motors" (become a motorman). She was legendary for her knowledge of trains, her vulgar mouth and her sexual appetite. All of this made her particularly threatening to the men on the job.

Then one day she took the wrong "line-up" (track) heading for the wrong terminal. She tried to get back to the right track by backing up the train, which is absolutely forbidden, and she got caught. She was busted back to conductor. Now, plenty of men have backed up trains, and plenty of men have been caught and busted. It gets discussed in their terminal a few days and then it is dropped. But when Donna screwed up, it was talked about all over the IRT for years. After Donna got her handles back (was restored to motorman) the guys in the crewroom started talking about it all over again!

When I first came out to the road, I was assigned to midnights. My very first night on the road, I was sent out of my usual line, to the Number 1 line. On my second trip, two of the riders shot each other right outside of my cab. That kind of thing never happened again on my train, but it happened my first night when I was brand new. Well, I was not delighted, but I never thought of quitting. The next night I was back on my usual Number 4 line. About a year later, I worked on the 1 again and all the guys said to me: "What are you doing here? You quit when you had the shooting!" That was their image of women: the job was too rough, what we'd see would be too much for our maidenly delicacy. That image was much more convenient than the facts.

But as more and more of us came on, did the job, didn't scream and faint when the riders shot each other, when the cabs blew up (as mine did once), when people fell between the cars, or when riders threatened us with mayhem, it became obvious that, yes, we really could do the job.

The men never stopped believing that we were given extra privileges—privileges they as men did not receive. For example, they believed "all the women conductors go down to Jay Street." Jay Street is the Transit Authority headquarters in Brooklyn. There are a few clerical positions there reserved for conductors. It *is* possible that a lot of the first women to get called for conductor ended up there, which might have had as much to do with the Transit Authority not wanting women on the road as with what the women themselves wanted. But as far as some of our male co-workers were concerned, that's where all the women went—straight to those cushy desk jobs, while they slaved on the road. A friend of mine once met a conductor at a bar, who gave her a song-and-dance about the women all going to Jay Street. My friend quickly referred to me as evidence against this. "Oh sure," he responded, "I know Marian. Tell her Redford says hi." Almost immediately after that I had to visit headquarters for some reason, probably unpleasant, and who do I find there, working a cushy desk job, but Conductor Redford.

Another legend had it that women never worked terminals or hours they did not want. I sure didn't know that when I spent six months working nights on the 2 line, which was nicknamed "the Beast." Helena didn't know that when she got stuck working with the farebox on the 5 line. The box weighs at least thirty-five pounds and she, just like the men, had to carry it on and off the trains, and up and down steps, several times in an evening. One night, lifting it, Helena felt a sharp twinge. She'd gotten a hernia. She was out for a total of almost two years. The Transit Authority disputed her worker's comp claim, too, ludicrously[4] claiming that she came on the job with the hernia. That's the special way the Transit Authority treated women.

There was also the tale that the signal system was changed to accommodate women motormen. In the early 1980s, some signals were changed to make it easier to bypass them if they malfunctioned. The old way, the motorman had to fasten down a heavy trip arm next to the tracks; the new way, he or she could just insert a key in the signal. Well, the guys all said it was because women weren't strong enough to fasten down the trip arm. The change might have had more to do with a fatality in the summer of 1980. A motorman was killed when he accidentally touched the third rail while fastening down a trip arm (the third rail carries 600 volts of direct current). And he wasn't a woman.

Management's main policy towards the women on the job could be summed up as "malign[5] neglect." They refused to recognize we'd arrived. We wore uniforms designed for men, which meant they fit terribly. They felt awful and looked worse. More problematic was the absence of separate toilet facilities for women and men at most terminals.

The trouble of sharing with our male co-workers was exacerbated when the toilet cubicles lacked latches and sometimes even doors. Outside the cubicles were the urinals, which meant that even when locks were put on the cubicles, it wouldn't necessarily spare you and your male co-worker an embarrassing encounter as you stepped out of your cubicle.

The big Transit Authority innovation was to put latches on the doors of the restroom itself. But this meant that one solitary woman in the restroom, if she locked the restroom door to keep men from using the urinals and risking that oh-so-embarrassing encounter, could effectively prevent anyone else in the terminal, male or female, from entering to urinate, wash their hands, or get water for the kettle. With lunches and breaks inhumanly short, this created tensions between the men and the women. When I started a petition for a separate women's toilet at the Number 4 line terminal, Woodlawn, there wasn't a man who wouldn't sign it. The sheets I posted on the walls quickly filled up with signatures. Unfortunately, management was much less cooperative than our male co-workers.

One of the times I faced disciplinary charges arose out of the unisex toilet situation. About a year after I came on the job, I one day ate or drank something that did not agree with me. I was working out of a terminal in which there was no lock on the restroom, and no doors on the toilet cubicles. I just could not bring myself to use the toilet.

I tried to book[6] sick. I was told I could either go to a hospital or face immediate suspension. I decided to continue working. I fainted at Times Square at the height of the rush hour. After I revived, I had to talk to the bigshot at headquarters, the desk trainmaster, for this infraction[7] of passing out. He wasn't satisfied when I explained what had made me sick and told me that I faced disciplinary charges. I said: "I think this is the Transit Authority's fault for not having separate facilities for women." He said: "Next you'll want powder rooms." This guy is now the chief of the subway command center.

---

[4] **ludicrously** (LOO/duh/krus/lee) absurdly; ridiculously

[5] **malign** (muh/LINE) evil; injurious

[6] **book** write or register in a book or list

[7] **infraction** (in/FRAK/shun) a breaking of a rule or law

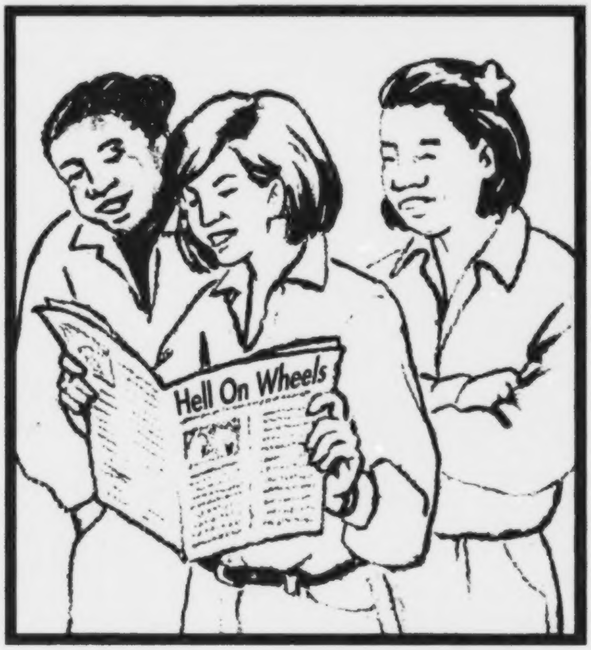
The union presides over all this misery. Local 100 of the Transport Workers Union (AFL-CIO) has been so unresponsive that most motormen and conductors see it as a company union. No copy of any contract was available to the members the whole time I worked as a conductor. (One was given out in late 1987, after a ten-year wait.) There are no elected shop stewards, and there was no shop steward training from 1981 to 1986. Union officers blame their own members for the worsening conditions of work, tell the membership, "You're lucky to have jobs," and generally justify management policies.

The union officers were pretty much indifferent to whatever special problems we faced as women. One such issue was maternity leave. Boda Trinshaw was probably the first female operative to become pregnant. When I tried to get information from the union regarding maternity leave I was given an elaborate runaround, probably because no one knew, and no one wanted to take the trouble to find out, our rights. One union officer I spoke with angrily accused Boda of "stirring up" all the women operatives. Another officer confided in me that his brother officers' attitude was basically, "Why didn't she keep her legs together?" This comment was made even though her husband was also a conductor and a union member.

I was very interested in being active in rank-and-file[8] efforts to democratize and revitalize the local. At the beginning, I tried to work with the experienced union dissidents[9] who had been influential in the late seventies. Their strength culminated in the 1980 New York transit strike, which was won on the picket line by the workers and lost at the bargaining table by union leaders who wanted to discourage future militance.

The "old" dissidents were not much better than the union leaders in many ways, including their attitudes towards women. They were suspicious of the early attempt of women on the job to organize the "Lady Motormen's Association" (bad name, good idea). And in the summer of 1984, the old dissidents tried to exclude Donna March from their slate for convention delegate because of what they considered her reputation for promiscuity!

I was very fortunate, though, because I found other rank-and-filers I could work with, who generally had better attitudes about women and women's issues, on and off the job. We founded a rank-and-file newsletter, *Hell on Wheels*. Working on that rag was by far the best part of the transit job for me.



The four years I worked as a conductor, more and more women came on the job. Almost all of them were black. Women enter this field because, compared to the jobs in the pink-collar[10] ghetto, transit offers better pay, better benefits and better opportunities for promotion. Working as a conductor is difficult for women because of the intense contact with the public, though it's hard to

---

[8] **rank-and-file** ordinary members of a group, not the leaders

[9] **dissidents** (DIH/suh/dents) people who disagree with the way things are

[10] **pink-collar** describing jobs usually held by women

BEST COPY AVAILABLE

know whether women get more physical or verbal abuse than men.

Motors is a step up from conductor and gets you away from the public. But it also requires strength and more physical confidence than I, for one, had. A motorman can expect to spend a lot of time on the tracks, both in the hole (the tunnels) and on the structure (the elevated tracks). I was, to be quite honest, afraid of this work. Afraid of the third rail, the "shoes" protruding from the train which were also electrified, the trains speeding by, and, on the structure, the huge gaps between the ties you had to jump across. I didn't feel I could refuse an order, no matter how dangerous I thought it was, because it would just fuel the crewroom scuttlebutt that women couldn't do the job. And if, god forbid, I were clumsy or unlucky enough to get myself badly hurt, it would cast doubts on any woman's ability to do the job and survive. So I stayed in my conductor blues (this refers to the uniform, but for me it got to be a state of mind). But plenty of women went to motors, plenty more are going, and my hat's off to them.

I left transit in the summer of 1986. Today, there are many more women operating on the subways than when I came on. They are no longer oddities, no longer pioneers. But working conditions are still worsening for transit workers, and the special problems faced by women in these jobs are still not recognized.

▶ **Revisit Your Strategy: Use Your Prior Experience**

Which of the following experiences did you know something about before you read the narrative? Check each one.

_____ Starting a new job
_____ Being the only male or female on the job
_____ Riding a subway train
_____ Being a conductor
_____ Being a motorman
_____ Fighting for your rights
_____ Finding solutions to problems
_____ Writing a newsletter
_____ Working under poor conditions
_____ Being a victim of prejudice
_____ Being misunderstood
_____ Being sexually harassed
_____ Being a victim of false rumors
_____ Getting along with co-workers
_____ Dealing with management

You checked the experiences you already knew about. Did thinking about your own experiences help you relate to the people in the narrative?

After You Read

A. Comprehension Check

1. A subway conductor on the road can expect to experience each of the following *except*
   (1) high noise levels (3) weekends off
   (2) physical assaults (4) dust and grit
2. One of the extra problems faced by the female "pioneers" in the transit system was
   (1) being granted special privileges
   (2) being stereotyped as helpless females
   (3) taking the civil service exam
   (4) paying high union dues
3. Which of the following is one reason women sought work with the transit authority?
   (1) the working conditions
   (2) the intense contact with the public
   (3) the high status of the jobs
   (4) the opportunity for promotion
4. Men in the transit system felt threatened by their female co-workers because women
   (1) were getting men fired
   (2) received more praise than men did
   (3) distracted the men
   (4) proved that they could handle the job
5. In the transit system, women
   (1) get promoted more often than men
   (2) make better salaries than men
   (3) have special problems men don't face
   (4) have more fun than the men have
6. In the phrase "as more and more of us came on, did the job, didn't scream and faint when . . . riders threatened us with *mayhem*," *mayhem* means
   (1) damage or violence (3) weapons
   (2) robbery (4) stopping the train

B. Read between the Lines

Check each statement that you think Marian Swerdlow would agree with. Find evidence in the selection to support your choices.

____ **1.** Women take jobs traditionally held by men to earn higher pay.

____ **2.** Women who work in men's jobs are out to prove they are better than men.

____ **3.** Men's ideas about what women can and cannot do are generally wrong.

____ **4.** Women who work in jobs traditionally held by men deserve special privileges.

____ **5.** Women who take jobs traditionally held by men have more to prove than men do.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. What does the author mean when she states that her conductor blues became a state of mind? Do you think she had reason to feel that way? Explain.
2. Look back at your answers to Before You Read on page 70. Compare and contrast them with what you read in the selection "Subway Conductor."

Think About It: Recognize Objective and Subjective Writing

In **objective writing**, the writer tries to present facts without being influenced by personal feelings or beliefs. **Subjective writing,** on the other hand, includes the writer's opinions, interpretations, emotions, values, and prejudices.

The reading in Lesson 5, the brochure "The Americans with Disabilities Act," is a good example of objective writing. It presents facts about the act, not feelings about it. When people write about their own experiences, as Marian Swerdlow did in "Subway Conductor," some of that writing is going to be subjective.

It is important to be able to recognize subjective writing. Like Swerdlow, an author writing subjectively may simply be describing personal reactions to experiences. But an author may also write subjectively to influence or persuade you—and often such authors include carefully selected facts and try to *sound* objective.

A. Look at Objective and Subjective Writing

Each of the following excerpts from "Subway Conductor" contains both objective (expressing facts) and subjective (expressing thoughts and feelings) phrases. Read each one, and circle the objective phrases. Underline the subjective phrases.

1. "The high noise level and vibration are nerve-wracking."
2. "The trains are . . . brutally cold in winter. . . ."
3. ". . . and hot as hell in summer."
4. "After a trip of about two hours, you are ready for a break."
5. ". . . the crew room is pretty grim, dirty and noisy."
6. "To make matters worse, most terminals do not have separate facilities for men and women."

You should have circled "high noise level and vibration," "cold in winter," "hot . . . in summer," "a trip of about two hours," "dirty and noisy," and "most terminals do not have separate facilities for men and women." These phrases are objective—they give facts about the transit system. You should have underlined "nerve-wracking," "brutally," "as hell," "you are ready for a break," "pretty grim," and "To make matters worse." These phrases are subjective—they describe the author's reactions to her experiences.

Tip When you read, ask yourself what the author's purpose was. Watch for subjective writing, including carefully selected facts, being used to sway you in favor of the author's beliefs or opinions. Decide if you really agree with the author's ideas.

B. Practice

Reread these excerpts from "Subway Conductor." Underline subjective language the author uses to express thoughts and feelings.

1. ▶ But even as each motorman or conductor thought his work partner was the glowing exception to general female helplessness, he was hungrily listening to, and repeating, tales which reinforced the old stereotypes. Every time a woman made a mistake it was endlessly repeated, and embroidered, and repeated, in crewrooms throughout the system.

2. ▶ Management's main policy towards the women on the job could be summed up as "malign neglect." They refused to recognize we'd arrived. We wore uniforms designed for men, which meant they fit terribly. They felt awful and looked worse.

3. ▶ The union presides over all this misery. Local 100 of the Transport Workers Union (AFL-CIO) has been so unresponsive that most motormen and conductors see it as a company union. . . .

   . . .The union officers were pretty much indifferent to whatever special problems we faced as women. One such issue was maternity leave. Boda Trinshaw was probably the first female operative to become pregnant. When I tried to get information from the union regarding maternity leave I was given an elaborate runaround, probably because no one knew, and no one wanted to take the trouble to find out, our rights.

4. Rewrite excerpt 2 on separate paper, deleting the subjective language or replacing it with objective language. Then share your objective version with a partner or your instructor.

▶ Talk About It

The first-person narrator of "Subway Conductor" reports only what *she* saw and felt. She doesn't know the thoughts of the other people involved. Discuss and list some concerns that the men may have had about working alongside women. If you like, role-play a discussion among a group of the men complaining about working with women.

Write About It: Write a Personal Narrative

A personal narrative tells about something that happened to the writer. For example, Marian Swerdlow writes about what happened to her as one of the first women conductors of the New York Transit Authority. As you did in Lesson 4, you will have a chance to write a personal narrative about something that happened to you. First study the sample, which shows how to write a personal narrative.

Study the Sample

Read the steps below to see what the writer considered as he developed his narrative.

Step 1: **Picking a Topic.** The writer of the narrative below decided to write about his experience as an African American department store Santa. He wrote this working title: "Being an African American Santa."

Tip Giving the first draft a working title—a title that simply tells the topic—can help guide your writing. Once you have finished your draft, you can revise the title so that it also catches the reader's interest.

Step 2: **Developing and Organizing the Narrative.** The writer started with the event that happened first, adding details that described the action. Then he listed the other events and details in the order they happened.

First: I enrolled in Santa Claus training program.
Detail: I was the only African American participant.
Detail: Most of the others didn't think I should be there.
Detail: I learned to be the best Santa I could be.

↓

Second: I got a job in a department store.
Detail: I started out nervous, but then relaxed and played the role.
Detail: The first little girl believed I was Santa.
Detail: The white children didn't seem bothered that I was black.
Detail: Some white parents asked when the "real" Santa would be back.

↓

Third: The experience turned out to be very positive.
Detail: All the children made it worthwhile.
Detail: The black children made it especially rewarding.

Now read the writer's personal narrative on the next page. Then it will be your turn.

BEST COPY AVAILABLE

Here Comes Santa Claus

One autumn in the early 1970s, I enrolled in a Santa Claus training program. Some of my classmates weren't so jolly when they saw me. Let's just say that their laughs were less than hearty and their eyes glared more than twinkled. You see, I am African American, and it was clear that most of my white classmates believed Santa Claus should be white. I knew I wouldn't change their prejudices, so I didn't try. All I wanted was to learn to be the best Santa possible—from the ho-ho-ho to the pillow-soft belly—and that's what I did.

My friends warned me I'd never get a job, but I did—in a small neighborhood department store. When that first child approached me, I was a little nervous. But I took a deep breath, smiled with my eyes (the white beard all but covered my mouth), and said, "Come on and tell old Santa what you want for Christmas." The little blond girl eagerly climbed onto my lap and asked me how my reindeer were. It turned out that none of the white children seemed bothered by my color. All they saw was Santa Claus. On the other hand, some white parents rudely asked what time the "real" Santa would be back from his break.

I managed to keep a twinkle in my eye, though, because the children made it so worthwhile. It was especially rewarding when black children came to me. I could tell the second it registered that I was black. Their eyes would light up brightly, and they would get so excited. They had finally met a Santa Claus they could completely identify with.

Your Turn

A. Prewriting

Step 1: Choose a topic from the list below or one of your own. Write about a time when you

- did something that someone of your gender, age, or race didn't traditionally do
- tried to fit in at a new job
- handled a dangerous situation
- fought for your rights
- were one of the first to do something
- solved a long-standing problem

Step 2: List the events and details in the order they happened on separate paper. Notice which details are objective and which are subjective.

B. Writing

Now write your personal narrative on separate paper. Give it a catchy title.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Writing Skills Mini-Lesson: Pronoun Agreement

A pronoun is a word that takes the place of a noun. A pronoun must agree with its **antecedent**—the noun that it stands for—three ways: in case, number, and gender.

Antecedent **Pronoun**

Anita was confined to a wheelchair, but **she** wanted a job.

Case is determined by how the word is used in a sentence. There are three cases:

- **Nominative** for subjects: *I, you, he, she, it, we, you,* and *they.*
- **Objective** for objects of verbs and prepositions: *me, you, him, her, it, us, you,* and *them.*
- **Possessive** to show ownership: *my, mine, your, yours, his, her, hers, its, our, ours, your, yours, their, theirs.*

Number means singular *(I, you, he, she,* and *it)* or plural *(we, you,* and *they).*
Gender means male or female *(he, him, his* or *she, her, hers).*

Follow these rules about pronouns and their antecedents.

1. **Be sure the pronoun has a clear antecedent.** If it is not clear, rewrite the sentence.

   Unclear: Anita talked with her sister about what she could do.
   (About what who could do, Anita or her sister?)
   Clear: **Anita's** sister gave **her** advice about looking for work.

2. **Be sure the pronoun agrees with its antecedent in case, number, and gender.**

   Wrong: **Her** and her sister made a list of jobs Anita could do.
   Right: **She** and her sister made a list of jobs Anita could do.

   Wrong: Each woman tried **their** best to think of all possibilities.
   Right: Each woman tried **her** best to think of all possibilities.

   Wrong: Anita asked one of her friends if **they** would help too.
   Right: Anita asked one of her friends if **she** (or **he**) would help too.

Practice: On separate paper, rewrite the paragraph, using pronouns correctly. There may be more than one way to fix some sentences.

> To help in her job search, each of Anita's friends shared their ideas about job hunting with her. Then her and her friends made a list of places with job openings. I met Anita when her and a friend came to my office to apply for a job. After her and I had talked for a while, I knew she would be a good receptionist. While she filled out an application, I talked with my boss. Him and I discussed her qualifications and agreed Anita's wheelchair would not be a problem. Then him and me offered Anita the receptionist's job. She was so excited she thanked the boss and I over and over. And she has been a big help to he and I ever since.

Unit 2 Review

Reading Review

Bithiah Carter

Donna Ballard

Changing Perceptions

It's 6:30 A.M.*—A subway platform is full of people waiting for a Manhattan-bound train, which has been delayed by a water main break two stations away. Bithiah Carter, thirty-one, stands at the edge of the platform, leans forward, and looks for the two headlights that should have appeared in the dark tunnel fifteen minutes ago. A few minutes pass and the train pulls into the station. A frustrated mob pushes its way into the double doors and pensively waits for the conductor's admonition to "Step in. Stand clear of the door." Compressed back to back with other commuters, the young businesswoman holds on tightly to the strap hanger for the next six stops into Manhattan while reading a quarter-folded paper. She has a few minutes to find out what didn't make news on Bloomberg, a financial news retrieval service.*

Day after day, for eight years, this has been the morning ritual for Bithiah Carter, thirty-one, salesperson at W. R. Lazard, a minority-owned investment bank based in New York. For many career women, the motivation to be in highly competitive careers such as sales—careers that require a large degree of persistence—is to be paid well and recognized in their profession. However, for some women, there are other reasons. Bithiah Carter, an energetic and attractive woman, has another reason, which she shares with me at her home in Brooklyn. Inside a modestly decorated apartment, Bithiah explains over a glass of wine that one of the other reasons she is motivated to be in her career is to change perceptions. The Cleveland State graduate from Ohio stated, "I am pushed to be in a business career first and foremost because of the knowledge I acquire. That may sound a little clichéd,[1] but that really is my reason." Bithiah explains further, "Like anyone who works, of course there are the basic needs that we must meet. Those needs drive us to get up each morning and go in. But whatever underlying reason we chose certain areas versus others has more to do with the way we see ourselves and the way in which we want others to see us. For example, it amazes me that some of us have limited views on what we can do in the business world. There have been a number of times where others are shocked when I tell them what I do for a living. That tells me a lot about how we, specifically, as African-Americans, still today, perceive what we are capable of doing. And I'll admit, sometimes it bothers me." But Bithiah is not trying to alter everyone's perception of what she is capable of doing professionally. "No, I don't try to change the perception of every person I meet. However, I do hope I am making a difference with younger people—the children," she says. As a visiting mentor to a class of third graders at a local elementary school in her community, she says,

---

[1] **clichéd** (klee/SHADE) overused, trite, stale

"That's where I hope to change the mindset. It's exciting to watch the faces of children brighten with interest when they learn I am doing something that is different from what they have been taught or exposed to. It piques[2] their curiosity and makes them want to learn more. Of course, I don't expect all of them to want to grow up and become brokers or salespeople. But I do hope their expectations of what they are capable of accomplishing, in spite of everything around them, has been changed."

"Also," she says, switching to a lighter tone, "I am motivated to be in this business because I want to know everything.

"Call me nosey! I've always been the kind of person who wanted to know what's happening in the world, the business world. Why did this company sell its interest in this company? Or why will one company decide to move its headquarters to another country and what will that mean for people with jobs at that company?

"I don't care whether you're buying toothpaste or a new car. Every dollar you spend translates at some point in time to buy or sell for investors. And that drives business. Realizing all of this is at the heart of what drives me to be a business professional.

"Often someone will ask me how do I handle working in an environment made up of mostly white males or do I feel I can really get ahead when there are so few black women in senior positions? I always find those questions interesting, but my answer is usually simple. I tell them, 'How does this environment differ from many other places in America or corporate America?' How about finding success? Success?" she says, thinking deeply about the definition. "Well, for the first time in history, we are reaching heights that we have never reached before. No longer are we only in the back offices, but some of us have moved into the boardrooms. You see us at some of the top levels in corporations and even running our own businesses. But that doesn't define how successful we have become as professional black women. I think our success is better defined by how we take what we have gained from our experiences, personally and professionally, and use it to advance our presence in the next century. In my mind, that's making sure the generation to follow can benefit from our success and mistakes."

---

[2] **piques** (peeks) arouses

Choose the best answer to each question.

1. Bithiah Carter can be characterized by all of the following *except*
   (1) highly motivated
   (2) self-confident
   (3) competent
   (4) selfish
2. From reading the article, you can infer that the author
   (1) didn't like Bithiah Carter
   (2) was prejudiced against career women
   (3) admired Bithiah Carter
   (4) was completely subjective in her writing
3. One way that Bithiah Carter is similar to Marian Swerdlow is
   (1) they are both in danger of being injured on the job
   (2) they are both women in traditionally male jobs
   (3) they are both in highly paid professions
   (4) their jobs are physically demanding
4. One way that Bithiah Carter is different from Humphrey Boone is
   (1) she is a well-paid banker
   (2) she faces prejudice regularly
   (3) she works for a minority-owned bank
   (4) she is successful in her job

Facts About National Origin Discrimination

U.S. Equal Opportunity Commission

Title VII of the Civil Rights Act of 1964 protects individuals against employment discrimination on the basis of national origin as well as race, color, religion and sex.

It is unlawful to discriminate against any employee or applicant because of the individual's national origin. No one can be denied equal employment opportunity because of birthplace, ancestry, culture, or linguistic characteristics common to a specific ethnic group. Equal employment opportunity cannot be denied because of

- marriage or association with persons of a national origin group;
- membership or association with specific ethnic promotion groups;
- attendance or participation in schools, churches, temples or mosques generally associated with a national origin group; or
- a surname associated with a national origin group.

Speak-English-Only Rule

A rule requiring employees to speak only English at all times on the job may violate Title VII, unless an employer shows it is necessary for conducting business. If an employer believes the English-only rule is critical for business purposes, employees have to be told when they must speak English and the consequences for violating the rule. Any negative employment decision based on breaking the English-only rule will be considered evidence of discrimination if the employer did not tell employees of the rule.

Accent

An employer must show a legitimate nondiscriminatory reason for the denial of employment opportunity because of an individual's accent or manner of speaking. Investigations will focus on the qualifications of the person and whether his or her accent or manner of speaking had a detrimental effect on job performance. Requiring employees or applicants to be fluent in English may violate Title VII if the rule is adopted to exclude individuals of a particular national origin and is not related to job performance.

Harassment

Harassment on the basis of national origin is a violation of Title VII. An ethnic slur or other verbal or physical conduct because of an individual's nationality are harassment if they

- create an intimidating, hostile or offensive working environment;
- unreasonably interfere with work performance; or
- negatively affect an individual's employment opportunities.

Employers have a responsibility to maintain a workplace free of national origin harassment. Employers may be responsible for any on-the-job harassment by their agents and supervisory employees, regardless of whether the acts were authorized or specifically forbidden by the employer. Under certain circumstances, an employer may be responsible for the acts of non-employees who harass their employees at work.

Immigration-Related Practices Which May Be Discriminatory

The Immigration Reform and Control Act of 1986 (IRCA) requires employers to prove all employees hired after November 6, 1986, are legally authorized to work in the United States.

IRCA also prohibits discrimination based on national origin or citizenship. An employer who singles out individuals of a particular national origin or individuals who appear to be foreign to provide employment verification may have violated both IRCA and Title VII. Employers who impose citizenship requirements or give preference to U.S. citizens in hiring or employment opportunities may have violated IRCA, unless these are legal or contractual requirements for particular jobs. Employers also may have violated Title VII if a requirement or preference has the purpose or effect of discriminating against individuals of a particular national origin.

Choose the best answer to each question.

5. According to the IRCA, from whom must an employer request proof that they can legally work in this country?
(1) no one
(2) only those who look foreign
(3) only immigrants
(4) all workers

6. Which of the following persons is protected from job discrimination by Title VII?
(1) a man who has lived in the U.S. for five years and came *without* legal permission
(2) a woman who is disabled yet qualified for the job
(3) a man who cannot speak any English
(4) a woman whose grandparents immigrated to the United States from Iran

7. An employer may be in violation of Title VII if
(1) one employee personally dislikes another employee
(2) an employee tells ethnic jokes in the lunchroom
(3) the employer hired an applicant because she could speak both Spanish and English
(4) the employer did not hire a foreign-born applicant because he lacked the experience of other applicants

8. Because the selection is written from an objective point of view, it
(1) describes feelings
(2) arouses emotions
(3) states factual information
(4) expresses personal thoughts

The Writing Process

In Unit 2, you wrote three first drafts. Choose the piece that you would like to work with further. You will revise, edit, and make a final copy of this draft.

____ your personal narrative about a time you were an outsider on page 58
____ your fact sheet on page 68
____ your narrative about something that happened to you on page 80

Find the first draft you chose. Then turn to page 176 in this book. Follow steps 3, 4, and 5 in the Writing Process to create a final draft.

As you revise, check your draft to be sure of the following:

Personal narrative: You include how successful or unsuccessful you were in being accepted.

Fact sheet: The fact sheet includes an explanation of each main point covered in the brochure.

Personal narrative: You express your thoughts and feelings about your experience and include a good title.

Unit 3 Resolving Conflict

All of us disagree with family members and friends at times. We may have conflicts with our boss or co-workers. We may be bothered by a rude customer or annoyed by loud neighbors. Resolving, or settling, a conflict is often not easy. But unless we learn to handle conflicts, we may risk our jobs and our relationships with people.

In this unit, you will read about some ways to resolve problems with neighbors. You will read advice on how to calm complaining customers. And you will read a story about a young man who learned a valuable lesson about conflict.

Before you begin Unit 3, think about a conflict you had to resolve recently. What did you learn from the experience?

Be an Active Reader

As you read the selections in this unit

- Put a question mark (?) by things you do not understand.
- Underline words you do not know. Try to use context clues to figure them out.

After you read each selection in this unit

- Reread sections you marked with a question mark. If they still do not make sense, discuss them with a partner or your instructor.
- Look at words you underlined. Discuss any words you still don't understand with a partner or your instructor, or look them up in a dictionary.

Lesson 7 ▶

LEARNING GOALS

Strategy: Use your prior experience
Reading: Read a magazine article
Skill: Analyze problems and solutions
Writing: Write a problem/solution essay

Before You Read

The magazine article "The Neighbors from Hell" describes disputes among neighbors that were not easily resolved. It also offers suggestions for dealing with problem neighbors. Before you read the article, think about the experiences you have had with your own neighbors. Then answer the following questions.

1. What types of things might neighbors argue about?

2. What is one thing you should do to resolve differences with a neighbor?

3. What is one thing you should *not* do to resolve differences with a neighbor?

4. Why do you think people sometimes do unreasonable things in neighbor disputes?

Preview the Reading

Read the title, the first paragraph, and the headings to get an idea of what the article is about. Look at the illustration for other clues about the article.

Set Your Strategy: Use Your Prior Experience

You can use your **prior experience,** what you have learned from life, to help you understand this article, "The Neighbors from Hell." As you read the article, think about your own experiences with neighbors. When you are finished reading the article, you will have a chance to identify the experiences that helped you understand the selection.

Neighbors may live in the apartment upstairs, in the house next door, or two miles down a country road. What happens when a neighbor creates a problem? Read to find out how some neighbors tried to solve their problems and what they might have done differently.

The Neighbors from Hell

Mark Stuart Gill

Their kids are loud and unruly, their dog barks all night and their house is an eyesore. If you complain, it only makes matters worse. But there is hope for this all-too-common problem.

The fifteen-year feud between the Drinkward family of Redondo Beach, California and the man next door started with an absurdly small incident.

One day, the Drinkwards say, their teenage son was washing their car, and some soapy water ran onto the neighbor's lawn. An argument erupted. The next day, they recall, the neighbor, a man in his seventies, painted a white line down the middle of the driveway and forbade the Drinkwards to cross it. (The neighbor declined to be interviewed for this story.) "I thought it was ridiculous," says Ann Drinkward. "I told my family to stay on our side of the line and the problem would go away."

But it didn't. When leaves from the Drinkwards' juniper trees fell into the neighbor's yard, Ann says, he'd dump them back on her property. And, when the Drinkwards built an addition onto their house, the neighbor reported them to the city for possible violation of building permits. "My husband had all the permits," says Ann. "He's a building inspector, for goodness sake!"

Finally, two years ago, says Ann, when communication from next door came only through registered mail, she'd had enough. In an effort to be friendly, she'd drop by with some fresh-baked cookies or a loaf of bread and chat with the neighbor.

For a few months, all was well. But then, according to Ann, the neighbor revived the feud, threatening the Drinkwards with a lawsuit for property damage. The reason? Roots from the juniper trees had crossed onto his property.

Under Siege

Across the country, these types of neighbor nightmares are becoming commonplace. The American Bar Association estimates that neighborhood disputes now account for up to 45 percent of misdemeanor[1] charges filed in U.S. courts each year. The complaints fall into three leading categories: vandalism from children and pets, boundary trees (for instance, a neighbor's maple blocking your view) and excessive noise. Other common charges stem from automobile parking, obnoxious odors and "spite" fences, legal terminology for high or ugly fences built specifically to annoy a neighbor.

As trivial[2] as these irritations may seem, when they occur over and over they can spark all-out war. For instance, in Texas, after two boys damaged a neighbor's shrubs while playing ball, the neighbor tried to run them down with a car. In one California town, a man was so enraged by persistent barking from his neighbor's dog that he taped shut the pet's mouth. The dog died, and the man now faces criminal charges for animal cruelty. In a Connecticut neighborhood, when a family refused to trim their messy weeping-willow tree, someone drilled holes in the tree's trunk and poisoned it.

---

[1] **misdemeanor** (mis/di/MEE/ner) a minor crime

[2] **trivial** (TRIH/vee/ul) not important; small

What is it about neighbor disputes that sets otherwise rational people at each other's throats? The whole issue of home and neighborhood is emotionally charged, experts say. "Your house is supposed to be a haven from a hectic world, the place you can be king of your castle," says Cora Jordan, an attorney in Oxford, Mississippi, and author of *Neighbor Law* (Nolo Press).

And because of our neighbors' sheer proximity, we tend to react to them as extended family, according to Bob Hauer, a personal-injury lawyer who handles neighbor disputes in Minneapolis. "You never have a simple legal problem with an annoying neighbor," he says. "It's a lifestyle problem, a psychological problem. You start fighting with the folks next door, and it's like a marriage gone bad—except you can't divorce them."

When a neighbor problem arises, a person's first impulse is usually avoidance. "Either you can't risk insulting or offending them by bringing up a problem, or you feel helpless, like there is no feasible[3] solution," says Arthur T. Toole, of the Institute for Mediation[4] and Conflict Resolution, Inc., in New York City. "So you do nothing."

And lawsuits are also usually a poor solution. "Lawsuits often just mask or neutralize the immediate problem, creating even larger power struggles," warns Mark Warda, an attorney in Clearwater, Florida, and author of *Neighbor vs. Neighbor: Legal Rights Of Neighbors In Dispute* (Sphinx Publishing, 1991). "Courts hate neighbor lawsuits because the neighbors find something else to fight about."

What You Can Do

Experts say the most effective and satisfying way to solve neighbor disputes is to handle them yourself.

To begin with, be aware of your rights. When a neighbor does something so unreasonable that it constitutes a wrongful act or injury, he or she has broken "a nuisance law." These laws vary from community to community, but they are often very detailed. For instance, in Farmington, New Mexico, music played on private property is not allowed to exceed fifty decibels at night.

Check your local laws at the town clerk's office or the public library. If you have legal grounds to complain, show your neighbor a copy of the ordinance.[5]

Unfortunately, being on the right side of the law isn't always enough. To prevent the situation from turning into a battle, keep in mind that different types of neighbor problems call for different strategies:

Noise Thirty-seven-year-old Barbara Solomon,* of San Francisco, owns a vacation home in Seattle, where her family "escapes for peace and quiet." But a year ago, her next-door neighbor leased his house to four men in their twenties who were in a rock band. Every night, Barbara and her husband were levitated out of their bed by the screech of guitars.

"When I complained," she recalls, "they just looked at me and said, 'Noise? This is important music.' "

This reaction is very common, according to Dan Joyce, executive director of the Cleveland

---

[3] **feasible** (FEE/zuh/bul) possible; reasonable

[4] **mediation** (MEE/dee/AY/shun) a way to settle a dispute in which a third person helps the two sides come to terms

[5] **ordinance** (ORD/nunss) a local law

*Name has been changed.

BEST COPY AVAILABLE

Mediation Center. "Don't assume your neighbor realizes he or she is even creating a nuisance," he says.

Also, remember that noise is subjective. "Judging or interpreting the other person's behavior only alienates[6] them," says Debra Bass, communications vice president of the Community Associations Institute, an organization that represents condo and homeowner associations outside Washington, D.C. Instead, "give information about your own situation and feelings."

That's what Barbara did. When she explained that the band was keeping her family awake at night, they agreed to play only during the day with the windows closed. But eventually, the late-night jam sessions started up again.

At that point, Barbara presented the owner of the house next door with a petition signed by eight other neighbors. Within a month, the band moved out.

Kids and pets Children and domestic animals have the greatest potential to tear a neighborhood apart. Take the case of Michael Rubin, a civil trial lawyer in North Hollywood, California, who has been embroiled in one of the most bitter neighbor lawsuits in the nation for the last few years.

In 1989, Rubin's neighbors, the Schilds, erected a basketball hoop for their son about thirty feet from Rubin's bedroom window. One day, "I was so exhausted from work, I had to take a nap," Rubin recalls. "I asked the boy to stop playing basketball. He stopped, but then came out with his father and started [playing] again." Rubin grabbed a garden hose and, according to a legal complaint filed by the Schilds, soaked the boy and his father.

The Schilds sued Rubin and petitioned the court to grant a restraining order[7] against the Rubin family. The Schilds also claimed the emotional distress was so intense that they needed therapy. Rubin countersued the Schilds.

According to Rubin, many of the lawsuits have now been thrown out of court, but the ugly feelings still abound.

What can neighbors do to avoid this legal and emotional warfare? In a case involving a neighbor's child, it pays to be especially careful. "Realize that people are hypersensitive and defensive about their kids," says attorney Mark Warda. Instead of reacting in the heat of the moment, think about how you want to resolve the problem, and *then* calmly approach your neighbors.

Trees From the perspective of nuisance law, trees are one of the trickiest neighbor problems to resolve. That's because they serve so many vital purposes to a homeowner. They may be used for privacy, shade, fences, boundary markers or even food. So, in the case of a problem tree, be prepared to compromise.

That's something Evelyn King,* a thirty-two-year-old housewife in Connecticut, wishes she had done. Every autumn, Evelyn collected the several bushels of apples that had dropped from her neighbor's trees into her yard, to make cider. But last year, her neighbor approached her with a bill. "The tree belongs to me," he said. "If you want to use my apples, you have to pay for them."

The apple controversy raged on. Finally, Evelyn trimmed the apple-tree branches that hung over her property line. "My neighbor hired a tree consultant who claimed the trees were traumatized,"[8] she says.

Evelyn decided to build a high fence along her property line. "Now the neighbor calls me up to complain about the fence," she says. Even worse, the branches have started to grow back over her yard.

She could have avoided these troubles by making some concessions to her neighbor. For instance, she might have suggested that she'd be willing to allow the branches to hang over her property—and forgo the cider—if her neighbor would remove the apples that fell into her yard.

---

[6] **alienates** (AY/lee/uh/nayts) makes unfriendly; turns away

[7] **restraining order** a legal order that forbids a particular act until a court rules on the matter

*Name has been changed.

[8] **traumatized** (TROW/muh/tyzd) given a damaging shock

Declaring a Truce

Unfortunately, some neighbors are not willing to be reasonable. Instead, they become threatening, even violent.

In such cases, the ideal solution may be to bring in a neutral third party to mediate. Community or volunteer mediators charge a nominal fee (usually a total of $5 to $20) to help both parties reach a compromise. Suggest the idea to your uncooperative neighbor; if he refuses to participate, tell him your only other option is to call the police.

Neighbor mediation has become remarkably successful. The Dispute Resolution Section of the American Bar Association reports that over a quarter of a million neighbors underwent two-hour mediation sessions last year. Of those, 80 percent reached a satisfactory written agreement. And 95 percent of mediated agreements are currently being complied[9] with, more than twice the compliance rate of court-ordered resolutions.

Mediation helped Ann Drinkward and her neighbor finally solve their feud. "We found out information about each other that reduced the hostility," says Ann. "I didn't realize [the neighbor] was lonely." She promised to repair the damage her tree roots had caused. The neighbor, she says, agreed to come to her with complaints instead of taking irrational action.

Today, Ann feels emotionally entrenched in her neighborhood again. "I feel very secure now," she says. "I have my sense of belonging and place back."

For More Information

To find a mediator in your area, check the Yellow Pages of your phone book under "mediation services." Or contact:

- The National Institute for Dispute Resolution
  1726 M Street, N.W., Suite 500
  Washington, D.C. 20036-4502
  Phone: (202) 466-4764; Fax: (202) 466-4769
- Section of Dispute Resolution
  American Bar Association
  740 Fifteenth St., Washington, D.C. 20009
  Phone: (202) 662-1680; Fax: (202) 662-1683

---

[9] **complied** (kum/PLYD) obeyed; acted in agreement with a request or command

Revisit Your Strategy: Use Your Prior Experience

Check all the situations you or someone you know has had experience with.

_____ Barking neighborhood dogs

_____ Problems with boundary trees

_____ Constant complainers

_____ Inconsiderate neighbors

_____ Loud music

_____ Loud neighbors

_____ Neighbor mediation

_____ People who have sued neighbors

_____ Neighbors who become angrier because they are afraid to discuss a problem

_____ Neighbors whose parked cars block your way

_____ Obnoxious odors

_____ "Spite" fences

_____ Damage done by children or pets

Every experience you checked gave you insight into what the neighbors in the article may have felt or thought when they reacted as they did.

After You Read

A. Comprehension Check

1. About 45 percent of legal misdemeanor charges result from
   (1) "spite" fences
   (2) vandalism
   (3) excessive noise
   (4) neighbor disputes

2. When someone has a problem with a neighbor, his or her first impulse is usually to
   (1) file a lawsuit
   (2) avoid talking with the neighbor about the problem
   (3) yell at or insult the neighbor
   (4) destroy the neighbor's property

3. A person who has a problem with a neighbor child should
   (1) discipline the child
   (2) ignore the problem
   (3) build a fence
   (4) discuss the problem with the child's parents

4. A good way to deal with unreasonable neighbors is to
   (1) sue them
   (2) leave them alone
   (3) bring in a mediator
   (4) get a restraining order

5. When the author says, "remember that noise is subjective," we can infer that he thinks that
   (1) most people enjoy loud music
   (2) people have different feelings about noise
   (3) only loud noises are irritating
   (4) people shouldn't complain about loud music

6. When the author tells us that we treat our neighbors as family because of their sheer *proximity, proximity* means
   (1) closeness
   (2) position
   (3) relationship
   (4) familiarity

B. Read between the Lines

Check each statement that the author might agree with.

____ **1.** If a neighbor does something that annoys you, you can assume he did it on purpose.

____ **2.** If small annoyances build up, they can grow into major disputes.

____ **3.** You can avoid problems with your neighbors by doing nothing to annoy them.

____ **4.** Getting to know more about a troublesome neighbor may help solve problems between you.

____ **5.** With some neighbors, if one dispute is settled, they'll soon find something else to fight about.

____ **6.** If you confront your neighbors when you are angry, they'll see how upset you are and they won't repeat the offense.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. Do you think the solutions suggested in this article would resolve neighbor disputes most of the time? Why or why not?
2. Look back at the answers you wrote for questions 2 and 3 in Before You Read on page 88. What changes, if any, would you make to those answers?

Think About It: Analyze Problems and Solutions

A **problem** is something that needs to be solved, and a **solution** is what solves it. The author of "The Neighbors from Hell" describes some problems that neighbors have experienced and their attempts to solve the problems. A standard problem-solving process, such as this one, might have helped them:

Step 1. State the problem.
Step 2. Identify the cause.
Step 3. Think of possible solutions.
Step 4. Evaluate the possible solutions and choose the best one.
Step 5. Develop a plan to carry out the solution and follow it.

A. Look at Problems and Solutions

Reread the first part of the article on page 89 and the last part on page 92 telling about the Drinkwards' problems with their neighbor. Here are the steps the Drinkwards took to solve their problems.

Step 1. State the problem: For 15 years we've had trouble with our next-door neighbor.
Step 2. Identify the cause: He finds fault with absurdly small things and reacts in ways that are annoying and even embarrassing.
Step 3. Think of possible solutions:
  Solution 1: Ignore him and the problem will go away.
  Solution 2: Be friendly; take him home-baked gifts.
  Solution 3: Meet with a mediator.
Step 4. Evaluate the possible solutions and choose the best one:
  Solution 1: We tried ignoring him, and it didn't work.
  Solution 2: It worked for a while, but the problems came back.
  Solution 3: Meeting with a mediator may make him act more reasonably.
  Choose the best one: Solution 3

Now complete Step 5 as you think the Drinkwards did:
Step 5. Develop a plan to carry out the solution and follow it.

____

____

The Drinkwards first had to convince the neighbor to join them in meeting with the mediator. Then they were able to understand their neighbor's loneliness and work out a better relationship.

Tip One good way to evaluate a solution is to ask, "Is this solution a remedy for the cause of the problem?

B. Practice

1. Reread the excerpt and complete the steps the man might have taken.

> ▶ In one California town, a man was so enraged by persistent barking from his neighbor's dog that he taped shut the pet's mouth. The dog died, and the man now faces criminal charges for animal cruelty.

Step 1. State the problem: The man is enraged by the neighbor's dog.
Step 2. Identify the cause: The dog barks constantly.
Step 3. Think of possible solutions.
  Solution 1: Ignore it.
  Solution 2: Tape the dog's mouth shut.
  Solution 3: Talk with the neighbors about how much it bothers you.
Step 4. Evaluate the possible solutions and choose the best one.

Solution 1: ______________________________

Solution 2: ______________________________

Solution 3: ______________________________

Choose the best one: ______________________________

Fill in a plan that might have worked out better for everyone:
Step 5. Develop a plan to carry out the solution and follow it.

____

____

2. Reread the following excerpts from "The Neighbors from Hell." Then on separate paper do the five-step problem-solving process to find a plan that might have worked out better for all concerned.

   a. ▶ In a Connecticut neighborhood, when a family refused to trim their messy weeping-willow tree, someone drilled holes in the tree's trunk and poisoned it.

   b. ▶ In 1989, Rubin's neighbors, the Schilds, erected a basketball hoop for their son about thirty feet from Rubin's bedroom window. One day, "I was so exhausted from work, I had to take a nap," Rubin recalls. "I asked the boy to stop playing basketball. He stopped, but then came out with his father and started [playing] again." Rubin grabbed a garden hose and, according to a legal complaint filed by the Schilds, soaked the boy and his father.

▶ **Talk About It**
With a partner, compile a list of Good Neighbor tips that might help neighbors deal with problems before they get out of control.

Write About It: Write a Problem/Solution Essay

In "The Neighbors from Hell," the author describes some problems between neighbors and the solutions the neighbors tried. Then he suggests better solutions to the original problems. In this section, you will have a chance to write a problem/solution essay about a neighbor dispute. First study the sample, which shows how to write a problem/solution essay.

Study the Sample

Read the steps below to see what the writer considered as she developed her essay.

Step 1: Picking a Topic. The writer picked as her topic an inconsiderate neighbor who did not follow laundry room etiquette.

Step 2: Developing and Organizing the Essay. The writer used the problem-solving process to organize her ideas. Then she suggested a better solution to the problem.

State the problem: Apartment house residents had to wait to use the washers and dryers in the laundry room.

Identify the cause: Mindy Lance was leaving clothes in the washers and dryers.

Think of possible solutions:
Solution 1: Take her clothes out of the washer and dryer and dump them in a corner.
Solution 2: Write letters of complaint and post them on the walls.
Solution 3: Inform the building manager and let her handle it.

Evaluate the possible solutions:
Solution 1: Someone tried this and started a battle of letters.
Solution 2: Letters just enraged the residents.
Solution 3: Letting the building manager handle it would have been better.

Choose the best solution: The building manager could have informed the residents that clothes should be removed from the washers and dryers promptly and that residents who routinely did not comply would not have their leases renewed.

Now read the sample essay on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: The topics listed below may remind you of a neighbor dispute you know of. Select one, or think of one of your own.

- neighbors' children
- neighbors' pets
- neighbors who don't return borrowed things
- neighbors' loud music or yelling

Flare-Up in the Laundry Room

When you live in an apartment building, where only a wall separates you from your neighbors, everyone needs to be considerate of each other. That's not what happened in my apartment building.

Someone was always leaving her clothes in the washers and dryers in the laundry room. I got tired of running up and down the stairs to see if the clothes had been removed so I could start my own wash. Obviously, someone else got tired of it too, because one day someone took clothes from a washer and dryer and dumped them in a corner. This act started a battle of letters posted on the wall of the laundry room.

The first letter was from Mindy Lance, who was furious that her clothes had been removed from the washer and dryer and dumped. "The least you could have done," she wrote, "was put the dry clothes on the folding table and put the wet clothes in the dryer." She then threatened to dump anybody else's clothes she herself found in a washer or dryer.

Mindy Lance's letter enraged other residents, and they posted letters to her. One neighbor asked, "Since when do you have the right to make others wait hours for a washer, a dryer, or even the folding table, for that matter?" Another neighbor wrote that he was "really annoyed by people like you, who think you own the building." Eventually, Mindy began behaving properly, but hard feelings remained.

The problem could have been resolved better. If residents had informed the building manager, she then could have informed all residents that clothes should be removed from the washers and dryers within 15 minutes after their wash was done. Those who refused to comply would not have their leases renewed. That would have been a fair, commonsense solution. Neighbor problems may sometimes seem inevitable, especially in an apartment building, but it's important to resolve them fairly.

Step 2: Describe your chosen problem, its cause, and its solution. You might want to use a step-by-step process like the one on page 96. If there was a better solution than the one tried, describe it.

B. Writing

On separate paper, write your essay.

Tip Add an introduction that sets up the problem situation and a conclusion that wraps up its solution.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 8 ▶ LEARNING GOALS

Strategy: Summarize
Reading: Read workplace training information
Skill: Apply ideas
Writing: Write a solution to a problem

Before You Read

Making sure customers are happy is good business. Even in the best-run businesses, there will be customers who become upset about the service or merchandise they have received. Employees who come in contact with the public need to know how to handle these difficult situations. "Calming Upset Customers" outlines some principles for dealing with upset customers. Before you read the selection, think about a time when you were an upset customer trying to complain to an employee. What could the employee have done to make you a happy customer? Check the appropriate statements below.

I would have been a happy customer if the employee had

____ **1.** listened to me and not interrupted
____ **2.** not argued with me
____ **3.** agreed with me that there was a problem
____ **4.** treated me with respect
____ **5.** taken my complaint seriously
____ **6.** immediately suggested a way to resolve the problem
____ **7.** offered to pay me for my wasted time and energy
____ **8.** taken steps to be sure the problem would not be repeated in the future
____ **9.** other: ____

Preview the Reading

Read the title and the headings to learn what topics are covered in the article.

Set Your Strategy: Summarize

To **summarize** means to restate briefly the main idea and most important supporting details in a reading selection. As you read "Calming Upset Customers," think about the main points discussed. You may want to highlight them, underline them, or take notes to remember them. When you are finished reading the selection, you will have a chance to complete a statement summarizing the information.

Calming Upset Customers

Rebecca L. Morgan

WHAT DO UPSET CUSTOMERS WANT?

THE CUSTOMER WANTS . . .

To be taken seriously

The customer does not want a response like "You're kidding," "No way" or "You've got to be joking." He wants you to be professional and confident and to respond seriously to his concern.

To be treated with respect

The upset person doesn't want condescension[1] or arrogance. She wants you to treat her and her concern with respect. This may be difficult when the customer is clearly at fault but is trying to blame your organization.

Immediate action

He doesn't want you to look into it next month, next week, or even tomorrow. He wants you to do something *now*. Show you are concerned by moving briskly, no matter how tired you are.

Compensation[2]/restitution[3]

He wants someone to pay for the damage done, and perhaps for his time, inconvenience, or pain.

Someone to be reprimanded[4] and/or punished

Assure the customer that corrective action will be taken, even if you aren't the supervisor. Discreetly report the incident to the supervisor so she can explain the problem to your co-worker and avoid similar problems in the future.

To clear up the problem so it never happens again

Sometimes the customer just wants to know that some action has been put in motion, so that no one will have this problem again. Assure her you will report the problem to the person who can take care of it.

Reprinted with permission. "Calming Upset Customers". Crisp Publications, Inc., 1200 Hamilton Court, Menlo Park, California 94025, 800-442-7477

---

1. **condescension** (kon/di/SEN/shun) an attitude of superiority
2. **compensation** (kom/pen/SAY/shun) payment to make up for an injury or loss
3. **restitution** (res/tuh/TOO/shun) making up for an injury or loss by restoring or giving something equal in value
4. **reprimanded** (REH/prih/man/did) formally criticized and blamed

To be listened to

What the upset customer wants first is to be listened to. It is difficult to listen carefully in a tense situation, especially if you have not developed effective listening habits.

Why don't we listen well? What habits do you think prevent people from listening fully, especially in stressful situations?

LISTENING HABITS

According to Dr. Lyman K. Steil, President of Communication Development, in St. Paul, Minnesota, most people have poor listening habits. Some of the habits Dr. Steil has discovered are:

Criticizing the speaker and delivery

Focusing not on what the speaker is saying, but how she is saying it. Noticing a lisp, a stutter, an accent, a dialect, grammatical errors, "uns" and "uhs"—rather than the speaker's thoughts and feelings.

Listening only for facts and not for feelings

A customer may not *say* he's angry, but his voice conveys it loudly and clearly. Listen carefully for emotions as well as facts.

Not taking notes—or trying to write down everything

Not taking notes can cause problems later, when you try to remember what was said. On the other hand, trying to take down everything the customer says will make you lose all eye contact. Take a few brief notes of important details, like dates, times, amounts, and account numbers.

Faking attention

Customers can quickly discern if you are paying attention to them or not. If she was mildly agitated[5] before, your inattention can push her into anger. Pay close attention when you are helping her.

Tuning out difficult or confusing information

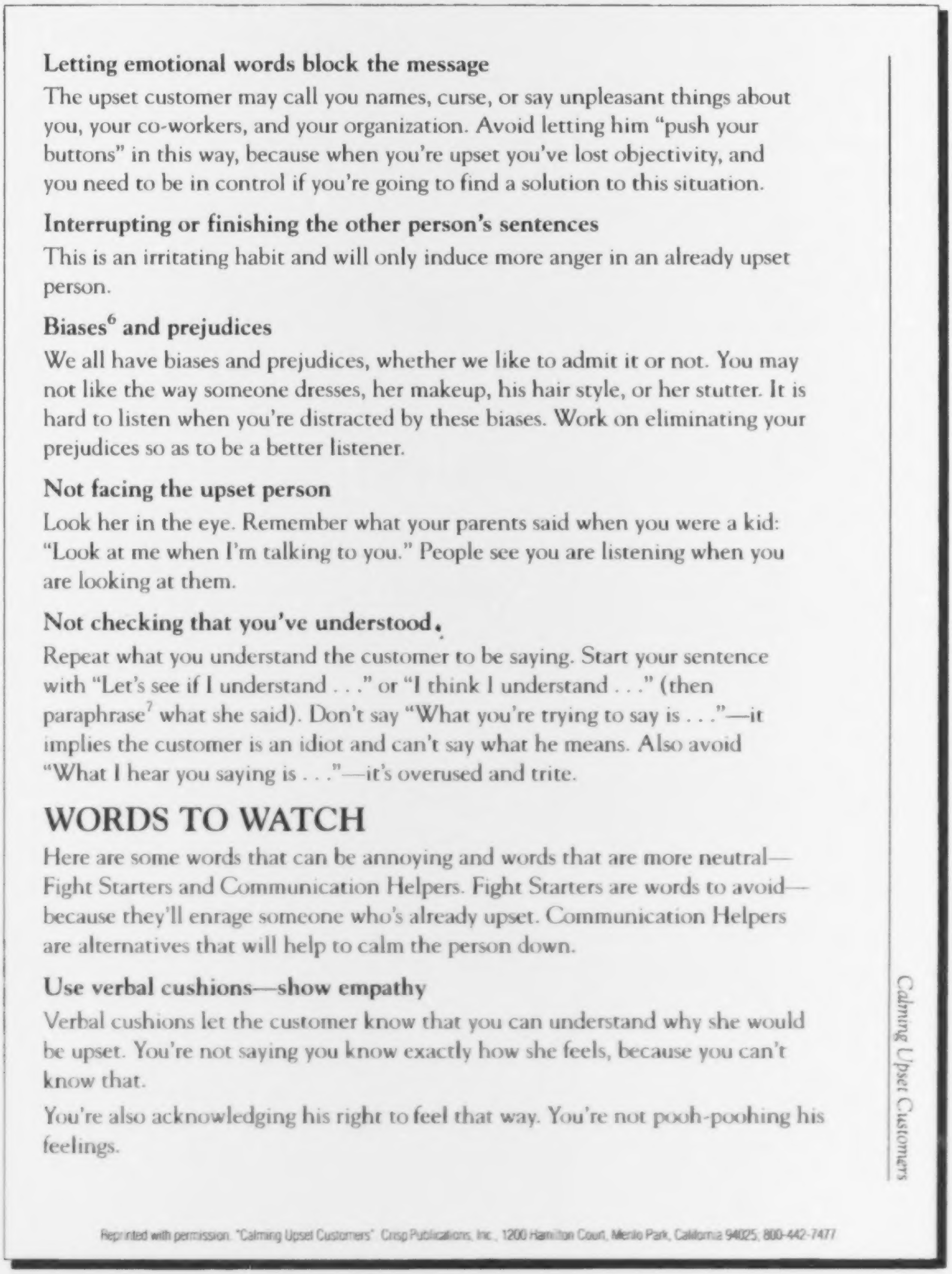
When people are upset they don't always communicate clearly. If you habitually tune out what you don't immediately understand, practice pleasantly asking the person to slow down. It's easier to understand information one piece at a time. Take notes to help you put the pieces together.

Calming Upset Customers

Reprinted with permission. "Calming Upset Customers" Crisp Publications, Inc., 1200 Hamilton Court, Menlo Park, California 94025; 800-442-7477.

---

[5] **agitated** (A/jih/tay/tid) disturbed or upset



Letting emotional words block the message

The upset customer may call you names, curse, or say unpleasant things about you, your co-workers, and your organization. Avoid letting him "push your buttons" in this way, because when you're upset you've lost objectivity, and you need to be in control if you're going to find a solution to this situation.

Interrupting or finishing the other person's sentences

This is an irritating habit and will only induce more anger in an already upset person.

Biases[6] and prejudices

We all have biases and prejudices, whether we like to admit it or not. You may not like the way someone dresses, her makeup, his hair style, or her stutter. It is hard to listen when you're distracted by these biases. Work on eliminating your prejudices so as to be a better listener.

Not facing the upset person

Look her in the eye. Remember what your parents said when you were a kid: "Look at me when I'm talking to you." People see you are listening when you are looking at them.

Not checking that you've understood

Repeat what you understand the customer to be saying. Start your sentence with "Let's see if I understand . . ." or "I think I understand . . ." (then paraphrase[7] what she said). Don't say "What you're trying to say is . . ."—it implies the customer is an idiot and can't say what he means. Also avoid "What I hear you saying is . . ."—it's overused and trite.

WORDS TO WATCH

Here are some words that can be annoying and words that are more neutral—Fight Starters and Communication Helpers. Fight Starters are words to avoid—because they'll enrage someone who's already upset. Communication Helpers are alternatives that will help to calm the person down.

Use verbal cushions—show empathy

Verbal cushions let the customer know that you can understand why she would be upset. You're not saying you know exactly how she feels, because you can't know that.

You're also acknowledging his right to feel that way. You're not pooh-poohing his feelings.

Reprinted with permission. "Calming Upset Customers". Crisp Publications, Inc., 1200 Hamilton Court, Menlo Park, California 94025, 800-442-7477

---

[6] **biases** (BY/ah/sez) prejudices; strong leanings for or against something

[7] **paraphrase** (PA/ruh/frayz) restate the meaning of something using other words

Fight Starters:	*Communication Helpers:*
You're crazy.	I can appreciate what you're saying.
I know how you feel.	I can understand how you'd feel that way.
	I can understand how that would be annoying.
Boy, you're sure mad.	I can see how you'd be upset.
I don't know why you're so upset.	I would be upset too.
	It sounds as if we've caused you inconvenience. I'm sorry.

Use the 3 F's: Feel, Felt, Found

The 3 F's are a skeleton on which to hang the rest of your response. This technique acknowledges the customer's feelings and offers an explanation in a way she can listen to:

"I understand how you could feel that way.
Others have felt that way too.
And then they found, after an explanation, that this policy protected them, so it made sense."

Get clarification

Paraphrase what he is saying. Take the blame if there is a miscommunication. Make sure you understand the concern before you try to solve it.

Fight Starters:	*Communication Helpers:*
You're way off base.	What it sounds like you're saying . . .
You aren't making any sense.	Maybe I misunderstood . . .
That's definitely wrong.	Let me see if I've got this straight . . .
Did you really say . . .	Here's what I understood you to say . . .

Form a team

Let her know her patronage[8] is important. When you form a team it is the two of you together working on a solution, rather than Her vs. You.

Fight Starters:	*Communication Helpers:*
We can't do that.	I want to help find a solution.
You sure have a problem.	Let's see what we can work out together.

Reprinted with permission. "Calming Upset Customers" Crisp Publications, Inc., 1200 Hamilton Court, Menlo Park, California 94025; 800-442-7477.

---

[8] **patronage** (PA/truh/nij) business given by regular customers

ADDITIONAL POINTERS

Time Out

If you find yourself becoming upset, wanting to cry, or to yell at the customer, allow yourself a little time away from the situation. This will give you a chance to calm down before you return to the fray.[9]

When you know you're getting emotional, excuse yourself politely:

"Excuse me a moment while I check the policy on this."
"I'd like to get my supervisor's opinion on this."
"I need to verify some information in the file."
"I need to discuss how we can best solve this. I'll be just a moment."

Always excuse yourself in a way that shows your interest in serving the customer.

How to Get the Customer's Attention

If the customer is ranting and not giving you a chance to explain or ask questions, use his or her name at the beginning of your sentence. Most people listen when they hear their name.

If the Customer Is Obstinate[10]. . .

If you are having trouble reaching an agreement, make comments that direct the customer toward finding a solution:

"What would you like me to do now?"
"What do you think is a fair way to settle this?"
"What would make you happy?"

Often, what she will ask for is less than you might have offered. If the customer's proposal is within your guidelines, accept it. If not, make a counterproposal.

If you can't reach an agreement, it's time to call in your boss. Unless you are a manager, it is not your place to invite a customer to take her business elsewhere.

Polite Repetition

If the customer keeps insisting on something that's unreasonable or impossible, tell him what you can do (not what you can't do). Keep repeating it, without becoming hostile or loud, until you're finally heard. For example, if the customer insists on getting a widget, and you have none in stock, the conversation might go like this:

Reprinted with permission: "Calming Upset Customers". Crisp Publications, Inc., 1200 Hamilton Court, Menlo Park, California 94025, 800-442-7477.

---

[9] **fray** a noisy quarrel or disagreement
[10] **obstinate** (OB/stuh/nit) not giving in; stubborn

"I want my widget today."
"I'm sorry, we will have more widgets in on Tuesday."
"But I need it today."
"I'm sorry, we don't have any in stock."
"I want it today."
"I'll be glad to get one to you on Tuesday."

Eventually, you may have to ask him to leave. If he won't, then call in the security guards or the police.

Dealing with Violence

There may be occasions when an enraged customer threatens you, or becomes violent. Rely on your gut feeling if it seems things are getting out of hand. Learn to look for potentially violent behavior by reading the nonverbal communication of the customer—clenched fists, tight lips, agitated tone of voice, tense body posture, flared nostrils, red face, and wide-open eyes. Look for evidence of drugs or alcohol.

If the customer becomes unruly, or threatens violence, seek assistance. You do not have to put up with threats.

Never try to reason with a drunk or a drug user. Even if there's no sign of drugs, if the person appears potentially violent, don't feel stupid about calling the police. There are plenty of stories about employees being punched by upset customers. It's better to risk feeling stupid than to end up in the hospital.

Never accuse a customer of being drunk or on drugs. This can put you and your company in a liable[11] situation. Find another way to assist the customer out of your establishment.

Reprinted with permission. "Calming Upset Customers". Crisp Publications, Inc., 1200 Hamilton Court, Menlo Park, California 94025, 800-442-7477

---

[11] **liable** (LY/ah/bul) legally obligated or responsible

Revisit Your Strategy: Summarize

Complete the statement below to summarize the article "Calming Upset Customers."

An upset customer may calm down when ____

____

____

After You Read

A. Comprehension Check

1. Most customers want each of the following *except*
(1) a joking response from an employee
(2) respect
(3) immediate help
(4) an employee who listens

2. According to Dr. Steil, customers think an employee is listening when the employee
(1) doesn't take notes
(2) asks the customer to slowly explain the problem
(3) finishes the customer's sentences
(4) tries to write everything down

3. Which of the following is a Fight Starter?
(1) I can see how you'd be upset.
(2) You're very upset.
(3) I would be upset too.
(4) I understand why you're upset.

4. To avoid getting upset when dealing with an angry customer, you should
(1) call the manager
(2) ask the customer to leave
(3) tell the customer to calm down
(4) politely excuse yourself for a short time

5. In the sentence "if it seems things are getting out of hand . . . look for *potentially* violent behavior . . . ," *potentially* means
(1) extremely
(2) suddenly
(3) possibly
(4) unlikely

6. Based on the article, if you get in an argument with an angry person, you should
(1) ignore most of what she's saying
(2) avoid eye contact
(3) speak calmly and show you're concerned
(4) tell her she's way out of line

B. Read between the Lines

Check each term that describes the qualities a good customer relations worker would have. Look back at the selection to find support for each description you check.

____ reassuring
____ patient
____ fault-finding
____ capable
____ strong-willed
____ lighthearted
____ understanding
____ respectful
____ sincere
____ dominating
____ good at listening
____ cool under fire

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. Do you think some of the information in the selection could also be helpful to someone dealing with an upset co-worker, friend, or spouse? Why or why not?
2. Look back at the list of solutions in Before You Read on page 98. How would thinking about your own experiences as an upset customer help you calm angry customers you meet as an employee?

Think About It: Apply Ideas

"Calming Upset Customers" suggests many ideas for employees to use when dealing with angry customers. Now think about how you might **apply the ideas** in some specific situations.

A. Look at Applying Ideas

Review these general ideas from "Calming Upset Customers."

The customer wants . . .

- To be taken seriously
- To be treated with respect
- Immediate action
- Compensation/restitution

Suppose you are a restaurant manager and an angry customer waves you over and says, "We've been waiting half an hour for our food. Where is it? And where's our waiter?" The chart below lists the four general ideas that employees can use to calm an upset customer. Then it gives examples of how to apply three of the ideas to this situation. Complete the chart with a final example.

Idea	**One way you could apply the idea**
Take the customer seriously.	Have a serious, concerned expression.
Treat the customer with respect.	Address the customer as "Sir" or "Ma'am."
Take immediate action.	Say, "I'll see what the problem is," and go directly to the kitchen or wait station.
See if compensation is possible.	________________________________

You may have suggested reducing the customer's bill, or perhaps a free dessert, or a $5 or $10 coupon off their next dinner. All those suggestions apply the idea of compensation.

Tip When you read an idea that you may want to apply, think of a situation when you might use the idea and imagine what you would say or do in that situation.

BEST COPY AVAILABLE

B. Practice

1. Suppose you are a salesperson in an appliance store. A customer is upset because his brand-new refrigerator stopped working. He walks into the store and begins to yell at the first salesperson he sees—you. Complete the chart below. For each general idea, write an example of how to apply it in this situation.

Idea	One way you could apply the idea
Verbally cushion the customer's concerns.	
Probe for more information; get clarification.	
Take immediate action.	
See if compensation is possible.	

2. Suppose while playing ball your sons have damaged your neighbor's shrubs. Your neighbor is angry. Below are some ideas from the article "Calming Upset Customers." On separate paper, make a chart like the one above. Choose four or five ideas from the list below and write an example of how to apply each idea to the conflict with your neighbor.

- Treat the problem seriously.
- Treat the neighbor with respect.
- Apologize for the situation.
- Listen carefully.
- Use verbal cushions.
- Avoid Fight Starters.
- Take immediate action.
- Offer compensation.
- Probe for more information.
- Ask what he'd like to have happen.
- Promise the boys will be reprimanded or punished.
- Clear up the problem so it doesn't happen again.

3. With a partner, role-play the situation in question 1 or 2 above. The partner playing the employee or parent should apply as many ideas from the reading as possible.

▶ Talk About It

"Calming Upset Customers" provides ideas for employees to use when dealing with angry customers. Perhaps angry customers should have a similar guide to use when they complain to employees. With a partner, prepare a list of ideas that could help angry customers state their complaints clearly and effectively. Then combine all the ideas into a master list of tips on how to stay calm when you are upset.

Write About It: Write a Solution to a Problem

"Calming Upset Customers" lists ideas for dealing with angry customers. In this section, you will have a chance to write a solution to a problem you had as a customer. First study the sample, which shows how to write a solution to a problem.

Study the Sample

Read the steps below to see what the writer considered as he developed his solution.

Step 1: **Picking a Topic.** The writer of the sample wrote the following topic sentence to help guide his development of ideas: I wasted a half day of vacation time waiting for an electrician who never showed up and talking with a rude receptionist.

Step 2: **Developing and Organizing the Solution.** The writer listed the details of his problem in chronological order. He also noted ideas from "Calming Upset Customers" that could have been used to handle the problem better.

How the problem was handled	How it could have been handled better
After waiting until noon for an electrician who was supposed to be there "first thing in the morning," I was told he was probably still at another job.	Take the complaint seriously. Show respect and concern.
The receptionist responded to me casually and seemed unconcerned.	Use verbal cushions—show empathy.
She told me other people also had problems and didn't seem to care whether mine got fixed.	Form a team so you can work together on a solution.
She finally offered to send the electrician in the evening at no extra cost.	Take immediate action. Offer restitution.

Now read the sample problem and solution on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Choose a topic. Think of a time when you were a customer whose complaint was handled poorly. Write a sentence introducing the topic:

____

Step 2: List the details on how the problem was handled on separate paper. Also list ideas from "Calming Upset Customers" on how the problem could have been handled better.

BEST COPY AVAILABLE

How *Not* to Handle an Angry Customer

Electrical problems are never fun. Here I was, sitting in the gloom of my quiet living room, waiting for the electrician to come and fix my problem. I had called the evening before, as soon as half my house had been plunged into darkness, and I was promised an electrician would be out the first thing in the morning. I had arranged with my boss to take half a vacation day from work. But it was now ten minutes to noon. And no electrician. I decided to call the repair service again.

"Where is he?" I tried not to yell at the receptionist. "You promised he'd be here first thing in the morning. I've been sitting here the whole morning waiting for him."

"He's probably still at another job," she said casually.

"He was supposed to be *here* first thing in the morning. Why did he go somewhere else?" I demanded to know.

"Well, other people have electrical problems too, you know," she responded.

"Look, there must be something you can do to help me. I have to go to work now. I wasted half a vacation day sitting here waiting! And my power is still off. Isn't there anything you can do?"

"Well, I could page him and tell him to go to your place this evening, if you'd like," she finally offered.

"At no extra overtime cost?" I asked.

"Uh, all right. At no extra overtime cost."

"That would be great! I'll be home by five-thirty," I said.

The receptionist could have handled the situation better. When I first told her I was waiting for an electrician the whole morning, she should have acknowledged that I had a right to be upset. She also should have apologized for my inconvenience and immediately offered to send the electrician in the evening. Her poor handling of this problem cost her company a repeat customer and a good reference.

B. Writing

On separate paper, describe your problem and tell how it was handled. Then offer a better solution.

Tip Before you write your solution, put yourself in the employee's position to make sure your solution would be agreeable to *both* sides.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 9 ▶ LEARNING GOALS

Strategy: Imagine
Reading: Read an essay
Skill: Analyze a writer's craft
Writing: Write a personal experience essay

Before You Read

Robert Fulghum has written several best-selling books, including *All I Really Need to Know I Learned in Kindergarten.* In "Summer of 1959," the essay in this lesson, Fulghum describes a time when, as a young man, he was so upset about his working conditions that he lost his temper and almost quit his job. He tells how he learned a valuable lesson.

Before you read the essay, think about things that have upset you or someone you know at work or in daily life. List two or three things, and write how they made you feel and what you did about them. Did you lose your temper? Did someone intervene to help you calm down? Did the problem get solved to your satisfaction?

Preview the Reading

Read the introduction, the title, and the author's name. Look at the illustration. Then read the first paragraph of the essay. Does the author's style tell you something about what to expect from this reading?

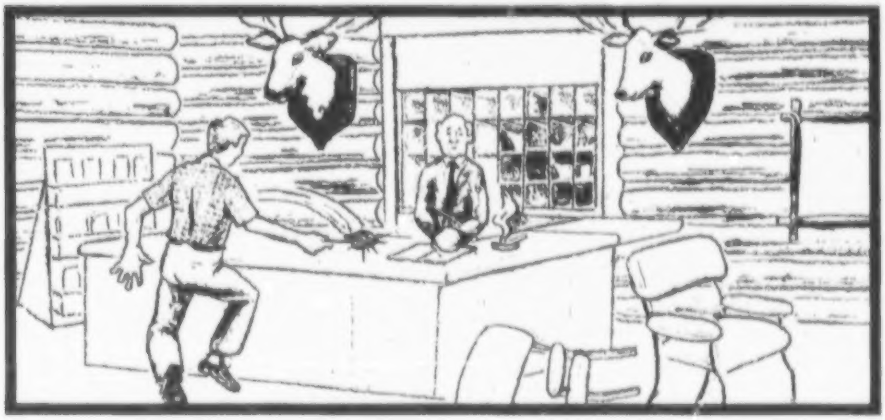
Set Your Strategy: Imagine

When you **imagine** as you read, you try to see, hear, feel, and think the way the people in the story do. You use details to visualize, forming a mental picture of the characters, the setting, and the events described by the author. As you read about the people, places, and events in the following essay, try to imagine them. When you finish reading the essay, you will have a chance to tell how you imagined they looked, sounded, felt, and thought.

Some people are easily upset when things don't go their way. In this essay, the author tells how he reacted when he disagreed rather violently with his boss and what he learned from the experience.

Summer of 1959

Robert Fulghum



In the summer of 1959. At the Feather River Inn near the town of Blairsden in the Sierra Nevada Mountains of northern California. A resort environment. And I, just out of college, have a job that combines being the night desk clerk in the lodge and helping out with the horse-wrangling at the stables. The owner/manager is Italian-Swiss, with European notions about conditions of employment. He and I do not get along. I think he's a fascist[1] who wants peasant employees who know their place, and he thinks I'm a good example of how democracy can be carried too far. I'm twenty-two and pretty free with my opinions, and he's fifty-two and has a few opinions of his own.

One week the employees had been served the same thing for lunch every single day. Two wieners, a mound of sauerkraut, and stale rolls. To compound insult with injury, the cost of meals was deducted from our check. I was outraged.

On Friday night of that awful week, I was at my desk job around 11:00 P.M., and the night auditor[2] had just come on duty. I went into the kitchen to get a bite to eat and saw notes to the chef to the effect that wieners and sauerkraut are on the employee menu for two more days.

That tears it. I quit! For lack of any better audience, I unloaded on the night auditor, Sigmund Wollman. I declared that I have had it up to here; that I am going to get a plate of wieners and sauerkraut and go and wake up the owner and throw it on him. I am sick and tired of this crap and insulted and nobody is going to make me eat wieners and sauerkraut for a whole week and make me pay for it and who does he think he is anyhow and how can life be sustained on wieners and sauerkraut and this is un-American and I don't like wieners and sauerkraut enough to eat it one day for God's sake and the whole hotel stinks

---

[1] **fascist** (FASH/ist) one who supports a government ruled by a dictator

[2] **auditor** (AW/dih/ter) someone authorized to verify business accounts

BEST COPY AVAILABLE

anyhow and the horses are all nags and the guests are all idiots and I'm packing my bags and heading for Montana where they never even heard of wieners and sauerkraut and wouldn't feed that stuff to pigs. Something like that. I'm still mad about it.

I raved on in this way for twenty minutes, and needn't repeat it all here. You get the drift. My monologue was delivered at the top of my lungs, punctuated by blows on the front desk with a flyswatter, the kicking of chairs, and much profanity. A call to arms, freedom, unions, uprisings, and the breaking of chains for the working masses.

As I pitched my fit, Sigmund Wollman, the night auditor, sat quietly on his stool, smoking a cigarette, watching me with sorrowful eyes. Put a bloodhound in a suit and tie and you have Sigmund Wollman. He's got good reason to look sorrowful. Survivor of Auschwitz.[3] Three years. German Jew. Thin, coughed a lot. He liked being alone at the night job—gave him intellectual space, gave him peace and quiet, and, even more, he could go into the kitchen and have a snack whenever he wanted to—all the wieners and sauerkraut he wanted. To him, a feast. More than that, there's nobody around at night to tell him what to do. In Auschwitz he dreamed of such a time. The only person he sees at work is me, the nightly disturber of his dream. Our shifts overlap for an hour. And here I am again. A one-man war party at full cry.

"Fulchum[4], are you finished?"

"No. Why?"

"Lissen, Fulchum. Lissen me, lissen me. You know what's wrong with you? It's not wieners and kraut and it's not the boss and it's not the chef and it's not this job."

"So what's wrong with me?"

"Fulchum, you think you know everything, but you don't know the difference between an inconvenience[5] and a problem.

"If you break your neck, if you have nothing to eat, if your house is on fire—then you got a problem. Everything else is inconvenience. Life *is* inconvenient. Life *is* lumpy.

"Learn to separate the inconveniences from the real problems. You will live longer. And will not annoy people like me so much. Good night."

In a gesture combining dismissal and blessing, he waved me off to bed.

Seldom in my life have I been hit between the eyes with truth so hard. Years later I heard a Japanese Zen Buddhist priest describe what the moment of enlightenment was like and I knew exactly what he meant. There in that late-night darkness of the Feather River Inn, Sigmund Wollman simultaneously kicked my butt and opened a window in my mind.

For thirty years now, in times of stress and strain, when something has me backed against the wall and I'm ready to do something really stupid with my anger, a sorrowful face appears in my mind and asks: "Fulchum. Problem or inconvenience?"

I think of this as the Wollman Test of Reality. Life is lumpy. And a lump in the oatmeal, a lump in the throat, and a lump in a breast are not the same lump. One should learn the difference. Good night, Sig.

---

[3] **Auschwitz** (OUSH/vits) site of a Nazi concentration camp in Poland where millions were killed during World War II

[4] **Fulchum** the author's name spelled to indicate Wollman's mid-European accent

[5] **inconvenience** (in/kun/VEE/nyunss) small trouble or annoyance

Revisit Your Strategy: Imagine
Write a few words or phrases describing how you imagined the author looked and sounded during his tantrum.

After You Read

A. Comprehension Check

1. The narrator is upset that
(1) he is being fired
(2) he has to eat wieners and sauerkraut every day for lunch
(3) his boss is a fascist
(4) the night auditor bothers him while he is trying to work

2. The narrator sees each of the following as a solution to his problem *except*
(1) throwing wieners and sauerkraut on the owner
(2) packing his bags and heading for Montana
(3) quitting his job
(4) feeding wieners and sauerkraut to pigs

3. According to Wollman, what's wrong with the narrator is that he
(1) has a picky appetite
(2) doesn't appreciate good food
(3) doesn't understand what a real problem is
(4) dislikes the chef

4. Wollman believes the narrator will live a longer life if he
(1) learns to like what he's served
(2) stops annoying people
(3) does not get upset over little things
(4) stops thinking he knows everything

5. Fulghum is being objective when he says,
(1) "I think he's a fascist."
(2) "The owner-manager is Italian-Swiss."
(3) "The guests are all idiots."
(4) "This is un-American."

6. When Fulghum says, "Sigmund Wollman simultaneously kicked my butt and opened a window in my mind," he is describing
(1) having a moment of enlightenment
(2) being dismissed from his job
(3) being given a blessing
(4) being in a concentration camp

B. Read between the Lines

Check the statements you think Sigmund Wollman would agree with.

____ **1.** Some things in life are not worth getting upset about.
____ **2.** A threat to your health is a real problem.
____ **3.** Not liking your boss is a real problem.
____ **4.** Having a college degree doesn't mean you know everything.
____ **5.** Not liking the food you are served is an inconvenience.
____ **6.** You should never protest against anything.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. How can separating inconveniences from real problems help people resolve conflicts?
2. Look back at the things you listed in Before You Read on page 110. Would you classify them as problems or inconveniences? Why?

Think About It: Analyze a Writer's Craft

A **writer's craft** involves all the devices a writer uses to communicate ideas and emotions and increase the reader's involvement and enjoyment. In lessons 1 and 2, you learned about characterization and mood—two devices of a writer's craft. In "Summer of 1959," Fulghum uses several devices to capture your attention and keep you involved in his tale.

A. Look at Writer's Craft

See how the author grabs your interest right from the beginning.

▶ [1]In the summer of 1959. [2]At the Feather River Inn near the town of Blairsden in the Sierra Nevada Mountains of northern California. [3]A resort environment. [4]And I, just out of college, have a job that combines being the night desk clerk in the lodge and helping out with the horse-wrangling at the stables. [5]The owner/manager is Italian-Swiss, with European notions about conditions of employment. [6]He and I do not get along. [7]I think he's a fascist who wants peasant employees who know their place, and he thinks I'm a good example of how democracy can be carried too far. [8]I'm twenty-two and pretty free with my opinions, and he's fifty-two and has a few opinions of his own.

The chart below lists some of the devices Fulghum used to get you involved and make you want to read on. Complete the chart by listing the examples of the third method, comparing and contrasting ideas, and tell how you think it works.

Device	Examples	How It Works
Sentence fragments	sentences 1, 2, and 3	These short fragments catch our attention and propel us into the story.
Varied sentence construction	sentences 4 and 5	The variety changes the pace of the reading and keeps us interested.
Comparing and contrasting ideas	____________ ____________	____________ ____________

Sentences 6, 7, and 8 compare and contrast ideas. The two men are similar because they do not get along and have strong opinions. They are different in what they think of each other. The contrasting ideas prepare you for a conflict to come. Analyzing a writer's craft can help you better appreciate good writing.

Tip To analyze a writer's craft, think about how you felt as you read. Ask yourself what made you feel that way. Was it varied sentence length? Colorful language? Interesting details? Humor or exaggeration?

B. Practice

1. The point of highest tension in the essay comes in the fourth paragraph. Reread the sentence that begins "I am sick and tired . . ." and ends ". . . feed that slop to pigs."

   How did this run-on sentence make you feel? ____________________

   ____

2. Much of the humor in the essay is expressed through exaggeration. List an example of exaggeration found in each of these paragraphs:

   a. Paragraph 1: ____________________

   b. Paragraph 5: ____________________

3. Fulghum uses colorful language, particularly slang, to deliver a serious message in a light tone.

   List examples of colorful language in paragraphs 4 and 5: ____________________

   ____

4. The mood of the essay changes when Fulghum focuses attention on Wollman. List a few words and phrases he uses to characterize Wollman. ____________________

   ____

5. Writers strive for a strong ending. Reread the last paragraph. How did it make you feel? Do you think it is a strong ending? Why or why not? ____________________

   ____

6. Which of the devices below did the author use to craft the essay? Check all that apply.

   ____ run-on sentences
   ____ slow pace
   ____ sentence fragments
   ____ formal language
   ____ colorful language
   ____ interesting details
   ____ humor
   ____ exaggeration
   ____ relaxed mood

▶ Talk About It

In "Summer of 1959," Robert Fulghum loses his temper at work. Some people, when they lose their tempers, may even commit violence. Find articles in newspapers and magazines about violent acts people have committed to resolve conflicts. With a partner or small group, discuss and list ways the people might have dealt with their problems peacefully.

Write About It: Write a Personal Experience Essay

The author of "Summer of 1959" tells some advice he got from a co-worker about how to separate important from unimportant conflicts. Now you will have a chance to write an essay about an event from which you learned a lesson about life. First study the sample, which shows how to write a personal experience essay.

Study the Sample

Read the steps below to see what the writer considered as she developed her action plan.

Step 1: Picking a Topic. The writer of the essay chose this topic: what I learned about supervising co-workers.

Step 2: Developing and Organizing the Essay. Below is a work sheet on which the writer listed the events that happened to her and recorded how she felt about them. She ended the work sheet with a statement describing what she learned from the experience.

What happened	My feelings and thoughts at the time
Was promoted to shift floor manager at store	Felt proud
Needed to stock and do displays for big sale	Wanted to do a good job; pitched in and helped
One co-worker got little done	Wanted to be liked by co-workers; remembered Dad's "honey and vinegar" saying; figured I'd be nice about it
Co-worker went off to make phone call	Tried to be a little firmer
Saw display would not be arranged in time	Knew I had to get firm with worker
What I learned: Sometimes you need to be firm and not worry about whether people like you.	

Now read the writer's essay on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Pick a topic. Write about a situation from which you learned either how to handle a conflict or how to separate the important from the unimportant.

Step 2: Make a work sheet that lists the events that happened and your thoughts and feelings about them. Then state what you learned from the experience.

Sometimes Honey Doesn't Work

I worked for a large department store for two years, always on time, putting in long hours, doing a good job. So when I was promoted to floor manager of the second shift, I knew I had earned it, and I felt proud.

About a month after my promotion, the store had a huge weekend sale. My shift was responsible for arranging sales displays and making sure all the shelves were stocked. Thursday evening, I gave my co-workers their assignments. Then I pitched in and helped too, arranging a display in the shoe department. About five o'clock, I made the rounds to see how the others were coming along.

Imagine my surprise when I entered the sporting goods department and found it a mess! Baseball gloves, weights, fishing gear, golf bags—scattered everywhere. "Louis!" I said. "Where are you? What's going on?"

Louis emerged from behind an exercise machine. "Uh, I've been busy with customers," he said. "Can I go to dinner now?"

I wanted to shout, "What customers? Hardly anybody is in the store! They're all waiting for the sale!" But I remembered what my father had always told me: "You'll catch more flies with honey than with vinegar." I wanted my co-workers to like me. I smiled and said, "OK, Louis, you've got half an hour. But then get moving on these displays, OK?" I congratulated myself for being so understanding.

Two hours later, my father's saying had begun to wear thin. I went to the sporting goods department. Next to nothing had been accomplished. When I looked for Louis, I found him on the telephone in the break room. "Look, Louis," I said. "We really need those displays done by ten o'clock."

At eight o'clock, with only the fishing display done, I knew I had to get firm. "Louis, I'll help you finish displaying and stocking. But your lack of effort tonight is unacceptable. If it happens again, I'll write it in your file."

"Sure, I understand." And Louis worked harder than I'd ever seen him work before. I now think he was just testing me to see what he could get away with. I've learned that being liked by co-workers is not as important as being respected. Sometimes a little vinegar can be just what's required.

B. Writing

On separate paper, write an essay about the topic you selected.

Tip As you write your essay, think about the different devices you can use to capture your readers' attention. The writer of the sample essay wove her father's saying into the title and the concluding statement.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

▶ Writing Skills Mini-Lesson: Subject-Verb Agreement

Verbs must agree with their subjects. If the subject is singular, the verb must be singular too. If the subject is plural, the verb must also be plural. Here are a few guidelines for some troublesome subjects.

1. **These words are always singular.** Words ending in *-one, -thing,* or *-body* are singular. So are *each, every,* and *much.*

   Everybody was at the meeting. **No one was** absent. (not *were*)
   Each of the board members **was** scheduled to speak. (not *were*)

2. **These words are always plural.** *Many, several, some, most, both,* and *few* are plural.

   Many have experienced conflicts at work. (not *has experienced*)
   Most are able to settle their conflicts peacefully. (not *is able*)
   Fortunately, **few become** violent. (not *becomes*)

3. **Collective nouns are usually singular.** Collective nouns are nouns that stand for a group or collection of people or things. Some examples are *audience, committee, company, crowd, group,* and *team.*

   The **company offers** a workshop every month. (not *offer*)

   - When a collective noun stands for a group as a whole, use a singular verb.
     Our **team is going** to attend Friday. (not *are going*)
   - When the individual members of the group are emphasized, use a plural verb.
     Our **team are going** to attend separate sessions next time.

Practice: Copy the paragraphs on separate paper. Make every verb agree with its subject.

> My company are offering three workshops. Each of the workshops are about a different kind of conflict. The first workshop is called "The Angry Customer." Everybody seem to have had a problem with a customer at one time or another. Most customers are polite, but a few loses control. A customer of mine once tried to return a shirt, but several of the buttons was missing. He shouted, "I want my money back," and started to push me. Luckily, one of the supervisors were nearby and came to my rescue.
>
> Employees are human too, and a few has begun shouting back. The workshop is supposed to prevent such incidents. Everyone need a calm way to resolve conflicts with customers. The audience learn several ways to handle angry customers. My group are really looking forward to this workshop.

Unit 3 Review

Reading Review

Conflict Strategies: What Are You Like?

David W. Johnson

Different people use different strategies for managing conflicts. These strategies are learned, usually in childhood, and they seem to function automatically. Usually we are not aware of how we act in conflict situations. We just do whatever seems to come naturally. But we do have a personal strategy, and because it was learned, we can always change it by learning new and more effective ways of managing conflicts.

When you become engaged in a conflict, there are two major concerns you have to take into account:

1. Achieving your personal goals—you are in conflict because you have a goal that conflicts with another person's goal. Your goal may be highly important to you, or it may be of little importance.
2. Keeping a good relationship with the other person—you may need to be able to interact effectively with the other person in the future. The relationship may be very important to you, or it may be of little importance.

How important your personal goals are to you and how important the relationship is to you affect how you act in a conflict. Given these two concerns, five styles of managing conflicts can be identified:

1. *The Turtle* (Withdrawing). Turtles withdraw into their shells to avoid conflicts. They give up their personal goals and relationships. They stay away from the issues over which the conflict is taking place and from the people they are in conflict with. Turtles believe it is hopeless to try to resolve conflicts. They feel helpless. They believe it is easier to withdraw (physically and psychologically) from a conflict than to face it.
2. *The Shark* (Forcing). Sharks try to overpower opponents by forcing them to accept their solution to the conflict. Their goals are highly important to them, and the relationship is of minor importance. They seek to achieve their goals at all costs. They are not concerned with the needs of other people. They do not care if other people like or accept them. Sharks assume that conflicts are settled by one person winning and one person losing. They want to be the winner. Winning gives sharks a sense of pride and achievement. Losing gives them a sense of weakness, inadequacy, and failure. They try to win by attacking, overpowering, overwhelming, and intimidating other people.
3. *The Teddy Bear* (Smoothing). To Teddy Bears, the relationship is of great importance, while their own goals are of little importance. Teddy Bears want to be accepted and liked by other people. They think that conflict should be avoided in favor of harmony and believe that conflicts cannot be discussed without damaging relationships. They are afraid that if the conflict continues, someone will get hurt, and that

would ruin the relationship. They give up their goals to preserve the relationship. Teddy Bears say, "I'll give up my goals, and let you have what you want, in order for you to like me." Teddy Bears try to smooth over the conflict in fear of harming the relationship.

4. *The Fox* (Compromising). Foxes are moderately concerned with their own goals and about their relationships with other people. Foxes seek a compromise. They give up part of their goals and persuade the other person in a conflict to give up part of his goals. They seek a solution to conflicts where both sides gain something—the middle ground between two extreme positions. They are willing to sacrifice part of their goals and relationships in order to find agreement for the common good.
5. *The Owl* (Confronting). Owls highly value their own goals and relationships. They view conflicts as problems to be solved and seek a solution that achieves both their own goals and the goals of the other person in the conflict. Owls see conflicts as improving relationships by reducing tension between two people. They try to begin a discussion that identifies the conflict as a problem. By seeking solutions that satisfy both themselves and the other person, owls maintain the relationship. Owls are not satisfied until a solution is found that achieves their own goals and the other person's goals. And they are not satisfied until the tensions and negative feelings have been fully resolved.

Choose the best answer to each question.

1. Two good friends have an argument. They decide to put aside their difference in order to keep their friendship. Both are managing the conflict like
   (1) turtles
   (2) sharks
   (3) teddy bears
   (4) owls
2. Someone who manages conflicts like an owl would probably make a good
   (1) spouse
   (2) athlete
   (3) army sergeant
   (4) lawyer
3. A worker suggests a new way of doing something. Her boss, who devised the current method, refuses to try the new method, saying simply that it will not work. The boss has managed the conflict like
   (1) an owl
   (2) a shark
   (3) a fox
   (4) a turtle
4. Someone who manages conflicts like a fox would probably make a good
   (1) manager
   (2) athlete
   (3) director
   (4) negotiator

Five Ways of Handling Conflict

Sam Leonard

How do individuals handle conflict? I have observed five methods people employ when encountering conflict in their everyday lives.

The first method is that of enforcement.

When I am in a conflict situation and I assume an enforcing mode, I want the rules followed. I expect the regulations to be carried out in every detail. I want to ensure that you do it my way.

The second mode for handling conflict is avoidance.

If I am in an avoiding mode, I seek to move away from the conflict. I need to get away from the fire as quickly as possible. Note that this is not the same as denial. In avoidance, I am aware of the conflict but make a conscious choice to avoid it.

The third mode for handling conflict is conciliation.

If I am in a conciliating mode, I will try to meet as many needs of the other party as possible. I will put my own needs aside or in second place in order to make peace.

The fourth mode for handling conflict is that of consensus building or collaboration.

In this mode, I want to identify as many needs and interests, including my own, that are operative in that conflict situation. Then I try to build a solution based on all of those needs. In consensus building, the best resolution will address as many of the needs of the persons present as possible.

The fifth way of handling conflict is that of bargaining or compromising.

When I am bargaining in a conflict situation, I start at point A, you start at point C, and we meet in the middle at point B. Compromising basically is incremental bargaining whereby we inch towards one another until a median is reached.

All of these are appropriate ways of handling conflict. Different situations call for different modes.

The *enforcing mode* is appropriate when the conflict has escalated to such a degree that it is out of hand. When the Ku Klux Klan and the Jewish marchers attempt to interface with each other, it is appropriate for security forces to move to keep peace and order, and to de-escalate the conflict. By enforcing a buffer zone, the safety of all is assured.

In a domestic violence episode when a woman is being beaten, this is not the time for consensus building. It is the time for avoidance. She needs to move away from that conflict situation as quickly as possible. Whenever safety issues are involved, *avoidance* is an appropriate way of dealing with conflict.

There are other conflict situations in which *conciliation* is important to use. It is Maurice and Josie's anniversary. Maurice strongly wants to go to a French restaurant. Josie has a taste for German cuisine. But Josie sees how important it is to Maurice that Josie go to the French restaurant. *The issue is not that important to Josie.* The relationship is more important than winning the argument. What does Josie do? She accommodates Maurice. Josie puts her need to have German food on hold because the other is so important to Maurice.

The most effective mode for handling conflict in a relationship is *collaboration*. These interconnections may be personal, professional, national or international. When relationships involve high stakes with long-term consequences, consensus building should be the preferred method.

Bargaining is appropriate when the stakes are low and the activity is fun. Usually a commodity is involved. A perfect example of bargaining in our culture is the ritual of buying a car. I visit the dealer, look at the sticker price, and see that it is inflated. Everybody in this culture knows the posted price is outrageous, including the salesperson. So I, as the buyer, enter the game of offering a ridiculously low figure for the car. We haggle back and forth until we agree on the price, generally somewhere in the middle.

Let us return to a more primitive mode of bargaining. It was a Friday night in the Old City of Jerusalem. A friend and I were shopping for Persian rugs. We went into shop after shop. At the time I knew nothing about Arab culture. Finally, I found three rugs I really wanted. The shopkeeper offered these rugs at an exorbitant price—$600. I told him I would pay $50. The game began. The negotiations continued for three hours over coffee. I finally bought the rugs for $200. When I returned to the States, the rugs were appraised at only $100. Such a deal! I was burned in this "bargain." (This was the same trip where my expert negotiation skills got me chased by another shop owner carrying a knife.)

Choose the best answer to each question.

5. Conciliation is a good way for husbands and wives to handle conflict when one of them

(1) doesn't care too much about the particular issue they disagree on
(2) will become violent
(3) is always willing to put his or her needs aside for the other
(4) wants to meet in the middle

6. Which way of handling conflict would probably lead to the best long-term solution of a dispute between workers and management?

(1) enforcement
(2) avoidance
(3) conciliation
(4) consensus building

7. Notice that each article describes five ways to handle conflict. The names are different, but the strategies are essentially alike. Match each name from "Conflict Strategies: What Are You Like?" with a similar strategy from "Five Ways of Handling Conflict."

____ **1.** The Turtle (Withdrawing)
____ **2.** The Shark (Forcing)
____ **3.** The Teddy Bear (Smoothing)
____ **4.** The Fox (Compromising)
____ **5.** The Owl (Confronting)

a. Enforcement
b. Avoidance
c. Conciliation
d. Collaboration
e. Bargaining

The Writing Process

In Unit 3, you wrote three first drafts. Choose the piece that you would like to work with further. You will revise, edit, and make a final copy of this draft.

____ your problem/solution essay based on a neighbor dispute on page 96
____ your solution to a problem on page 108
____ your personal experience essay about an event that taught you a lesson on page 116

Find the first draft you chose. Then turn to page 176 in this book. Follow steps 3, 4, and 5 in the Writing Process to create a final draft.

As you revise, check your draft for these specific points:

Problem/solution essay: Make sure you included an introduction to the problem situation and a conclusion.

Solution to a problem: Check to see that you applied appropriate ideas from the reading selection.

Personal experience essay: Be sure you included your personal thoughts about what you learned from the experience and used at least one device to capture your readers' interest.

Unit 4 Attitudes toward Work

Attitude is how you feel and act toward things. It influences the way you see things. In this unit, you will explore different attitudes toward work. You will read about a man whose positive attitude helped him overcome prejudice and succeed in several ventures. You will read what one character in a play has to say about the value of work. And you will learn some valuable tips on how to improve your own attitude toward—and enjoyment of—work.

Before you begin Unit 4, think about your attitude. Does it help you toward your goals, or does it hold you back? What is your attitude toward work? Does it affect your work? If so, how?

Be an Active Reader

As you read the selections in this unit

- Put a question mark (?) by things you do not understand.
- Underline words you do not know. Try to use context clues to figure them out.

After you read each selection in this unit

- Reread sections you marked with a question mark. If they still do not make sense, discuss them with a partner or your instructor.
- Look at words you underlined. Discuss any words you still don't understand with a partner or your instructor, or look them up in a dictionary.

Lesson 10 ▶ LEARNING GOALS

Strategy: Use your background knowledge
Reading: Read a biography
Skill: Understand chronological order
Writing: Write a biographical sketch

Before You Read

When you read the story of a real person's life, you are reading a **biography.** It is written by someone who investigated that person's life and possibly interviewed the person as well as family and friends. A biographical entry in an encyclopedia tells you basic facts of a person's life. But a biography in a book or a biographical article in a magazine tells you much more about the subject's life.

The biography "Brady Keys, Jr." was written by football star Rosey Grier for a book about people he admires. Before you read the biography, think about other biographies you have read. Below is a list of things you might expect to find in a biography.

- when and where the subject of the biography was born
- the subject's early childhood upbringing
- the main events of the subject's life
- anecdotes—short accounts of interesting events in the subject's life
- the subject's traits, both good and bad
- quotations from the subject
- quotations from the subject's friends and relatives
- the biographer's feelings about the subject

Preview the Reading

Read the title and the opening quotation. Think of what it tells you about the kind of man Brady Keys, Jr., is. Look at the photograph and read the caption for more details.

Set Your Strategy: Use Your Background Knowledge

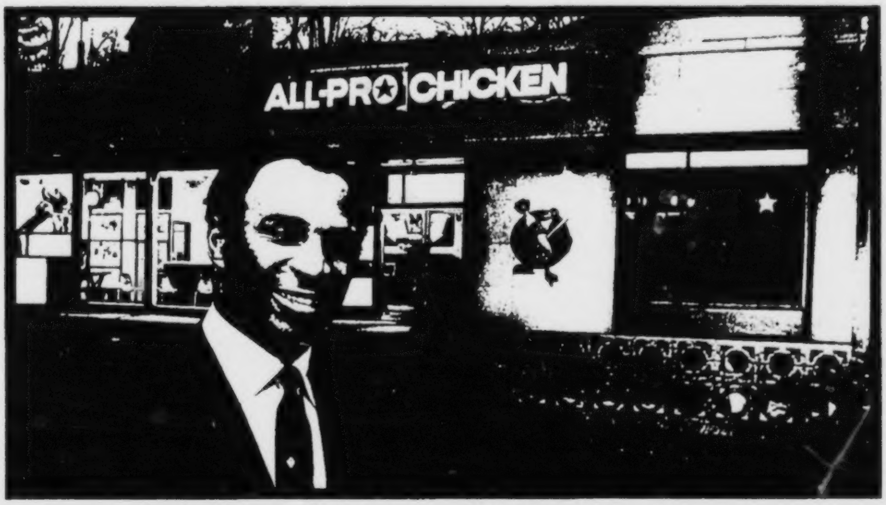
You can use your **background knowledge**—what you already know—about biographies to help you understand and organize the information about Brady Keys, Jr. As you read the biography, look for the kind of information you can expect to find. Notice when the biographer is objective and when he is being subjective—expressing his feelings about Brady Keys, Jr. When you are finished reading the selection, you will have a chance to decide which elements of biographies were included in "Brady Keys, Jr."

All-American *is a term applied to people who are the best in certain national sports. The author of the following biography was himself an all-American football player. He believes that Brady Keys, Jr., is all-American not only in sports but also in his attitude toward work, people, and life in general.*

Brady Keys, Jr.

Rosey Grier

With me, you get a chance to make a real difference.
You get a chance to make a statement.
—Brady Keys, Jr.



UPI/CORBIS-BETTMANN

Brady Keys, Jr., in front of one of his fast-food restaurants.

Brady Keys, Jr., grew up dirt poor during the 1940s, barely surviving with only his mother in Austin, Texas. They were too poor for new shoes, too poor for regular meals. About the only thing his mother could afford to give her son was dreams. And that she did. The day her eight-year-old boy came to her and told his mama he dreamed of becoming a professional football player and successful businessman, she didn't hesitate in her encouragement. "Yes," she replied. "Yes, you can. Yes, you will."

Recalling the memory, Keys said, "From that moment on, I was pointed in the direction of success."

Almost fifty years later Keys has lived a life of dreams come true—for himself and countless others he has befriended along the way. Brady Keys, Jr., did indeed become a star professional football player, as well as a self-made millionaire businessman with a Midas[1] touch for making money.

---

[1] **Midas** (MY/dus) a king in Greek myths who had the power to turn everything he touched into gold

BEST COPY AVAILABLE

But the journey from little-boy dreams to adult success has been a long one for Keys, one filled with twists and turns, detours and dead ends. Looking back, Keys said, "The greatest personal obstacle in my career was my tremendous ability to get off track and chase women at a very young age. I just didn't feel that much else was important at a time when I had everything available to me."

As a teenager, Keys experienced the intoxicating attention that accompanies athletic stardom. He was blessed with a natural ability to handle a football, and made the varsity football team in both junior high and high school. When his mother married while he was still in high school and moved the family to Los Angeles, California, Keys got involved in other sports, too.

By the time his graduation rolled around, Keys had caught the attention of recruiters from several colleges. He even had an offer from a major league baseball club, the Brooklyn Dodgers.

In those days, he said, "they wouldn't let you play two sports." Forced to choose, Keys decided, "I didn't like baseball."

Keys had his eye on the future: he wanted to go to college. So he was drawn to an offer that included a scholarship from the University of California at Los Angeles. But his high school grades weren't scholarship material, and he ended up at a local junior college.

He discovered that his natural ability on the football field didn't apply to the classroom. His grades didn't cut it, so he dropped out of college and began playing semi-pro football.

A couple of years later, Keys got a second chance at a college education, when a scout from the Pittsburgh Steelers spotted him playing semi-pro ball and realized his potential. The scout promised to help Keys attend college until he could be legally drafted into the National Football League. During this time, he met and married Anna, who's been his wife ever since.

Keys entered Colorado State University. This time around, he knuckled down to his studies, working hard to get better grades. He also excelled at college football. By his third year, he qualified for the pros. "The Steelers sent me to CSU and then they pulled me out," Keys said.

For the next six years Keys played defensive halfback with the Steelers. He became an All-Pro on a Steelers defense that routinely finished first or second in its category.

His pro football dream realized, Keys turned his sights on his other ambition—to be a businessman. In 1967, with unprecedented financial backing from the Steelers, he started his first fast-food restaurant in San Diego, California. He christened it All-Pro Chicken.

Although things seemed to be going his way, Keys began having disagreements with Pittsburgh's management that led to his being traded to the Minnesota Vikings. He played for them for a year. Then, after a short stint with the St. Louis Cardinals, Keys left the NFL altogether—he said he is fairly certain he was being blackballed by team owners who were uncomfortable with his burgeoning[2] success as a business owner.

But Keys had no intention of becoming a quitter. Faced with a challenge, Keys always relied upon his religious faith to see him through: "God has just blessed me, and blessed me, and blessed me. And forgiven me, and put me on the right track," he said. "Each time I lose something, He gives me more than I had before."

Based on his own experiences, Keys encourages teens and young adults to "seek God for your answers and guidance."

With religion as his compass, Keys went full steam ahead into the business world. Back in San Diego, he ran his restaurant with the help of his mother-in-law, her two sons, and his wife. It was such a success that within three months, he opened a second restaurant in San Diego, and then a third in Pittsburgh. That restaurant became the cornerstone of his franchise. Suddenly, it seemed, All-Pro Chicken was popping up all across the country.

After several profitable years in business, Keys made another major move in 1970: he bought a Burger King in Detroit's inner city. Just as he had with All-Pro, Keys grew the business, buying and building more Burger Kings until he became one of the largest employers of young people in Michigan. He also became the first black in the country to become a major franchiser of fast-food restaurants.

Just as important, he developed a reputation for being one of the best, achieving an employee retention rate that became the envy of his industry. "I don't lose people," he said. "With me you get a chance to make a real difference. You get a chance to make a statement."

Bigger businesses recognized that Keys was powerful competition and wanted to cash in on his success. In 1971, he struck a deal with Kentucky Fried Chicken to merge his All-Pro chain with their business. In the early eighties, Kentucky Fried Chicken made him an offer that sent him to Albany, Georgia, where he now lives. "I just couldn't turn that one down," he said.

Today, restaurants are only a portion of Keys's business interests. Through a series of deals in 1990, he sold all his Burger Kings, and he's cut back to only eleven Kentucky Fried Chicken restaurants.

Success has been a mixed blessing for Keys, though. Between his football talent and his business acumen,[3] achieving wealth unusual for a black man in the sixties and seventies, Keys often has been thrust into public view. He's been criticized, scrutinized,[4] and ostracized[5] more times than he cares to remember during the past three decades.

---

2. **burgeoning** (BER/jun/ing) growing or developing rapidly
3. **acumen** (uh/KYOO/mun) sharpness and quickness in understanding
4. **scrutinized** (SKROO/tun/yzd) examined carefully
5. **ostracized** (OS/truh/syzd) shut out from a group; shunned

By many measures, Keys is a man of contrasts and contradictions. He defies stereotypes held by whites and blacks. A private man who believes a person should be measured by his deeds, he avoids confrontation, but he can't seem to escape controversy. He's regarded as a compassionate, generous man by those who know him personally; publicly, he's been subjected to considerable scrutiny—often tinged with racism—by people who question his motives and seem to watch his every move as he goes about his business.

"Being Brady Keys is very difficult in this town," he once told a reporter for *The Albany Herald.* "There's always a story going around about me. I'm extremely misunderstood."

Take the time he decided to buy a house in the suburbs. He struck a deal, never dreaming his new home included a bonus: a racial tug-of-war.

But in no time, townsfolk were talking. Rumor had it Keys was working on a plan to infiltrate[6]—and therefore integrate—the suburb's all-white country club. White business associates tried to talk him out of moving. Blacks in the community pushed him to put up a fight.

In the end, when his boxes were packed and moving trucks were backing into his new driveway, Keys was forced to face a hard truth: no matter whether he moved or stayed put, he'd made a lot of people angry.

"All I wanted was a house to live in," he said. "I really didn't want a fight."

But in one way or another, he's been battling discrimination most of his life.

For instance, some blacks in Arbor Hill, the "Little Harlem" part of his town, have faulted Keys for not using his power, money, and influence to fight against the city's undercurrent of racism. Other blacks, Keys said, assume that he's become too big "to relate to the little people."

White society, on the other hand, has seemed to accept him because of his wealth and business success. But the acceptance is tenuous[7] at best.

Keys recalled an incident from his early days in Albany. He was in his restaurant, doing some paperwork, when a white couple walked in. Spotting Keys at his desk, they called him an "uppity nigger," loudly enough for all to hear, suggesting that he had no business "sitting there acting like he owns something."

Keys has never been one to waste time or energy challenging his critics or defending his position. "I never strike back when people accuse me falsely," he said. Rather than confront the couple—and point out that he owned not only the very restaurant they were about to eat in, but several others—he decided it was time to work on his image. "I started portraying myself as a professional football player and sponsoring more community events."

---

[6] **infiltrate** (in/FIL/trayt) enter an enemy's territory

[7] **tenuous** (TEN/yoo/us) weak or slight

Still, racism has continued to haunt Keys.

In 1991, when he bought WJIZ-FM, a local radio station that happened to be both Albany's largest and only black station, the volume of rumors about him increased. Folks speculated that he wanted to control the media so he could become mayor. Some even considered him dangerous after he added editorials and talk shows to the station's regular format of music and news.

As mysterious as Keys's motives may at times seem to the general public, close friends and business associates describe him as a genuine and unusually generous man who goes out of his way to help people. It's ironic, they say, that Keys seems to invite speculation precisely because he avoids publicity for his good deeds.

John Draper, a long-time friend and business associate, described Keys as "very human. You need that in business, where people are often very cold," Draper said. "There are not too many successful entrepreneurs[8] like that. Black or white."

Draper believes Keys has succeeded because "he's like that motto for that California-brand wine: 'We sell no wine before its time.'

"He does things the good, old-fashioned way," Draper said. "He's an American hero because he's *worked* at it."

Keys said, "The single most important quality that led to my success is my absolute perseverance.[9] I just will not give up, regardless of what it is. The second thing is focus."

Throughout his career, Keys has earned a reputation as a man who enjoys taking a chance on those who seem to have no chance at all. He's been known to hire people just out of jail or who have overcome drug addictions. A father of six, he loves children and takes particular delight in giving young people a head start and coaching them to success.

Take R. J. Watkins, for example. He was a high school dropout who wanted to be a radio and TV producer with his own business. But banks weren't exactly lining up to give him the money he needed to create his dream. Then he crossed paths with Keys.

"I'm successful today because of Brady Keys's help," said Watkins. "He's an angel to me."

Without Keys's financial backing, Watkins said, no bank was going to loan him money to start his business. That was more than a decade ago. Today, the Detroit, Michigan, production company that Keys helped him set up has several programs in syndication—on radio, TV, and video.

"I'm going to do everything in my power to keep this going as long as I live," Watkins said of his business. "I'd do anything not to let him down."

Watkins is part of a large and devoted following who can trace the turning points in their lives to Keys. Another is Brenda Ramsey, a former restaurant employee, who launched a chain of hair-styling salons with Keys's help. Starting in Detroit, she ambitiously expanded her business to other parts of the country, including Albany, with Keys's encouragement.

---

[8] **entrepreneurs** (ON/truh/pruh/nerz) people who organize and run a business, trying to make a profit but taking the risk of a loss

[9] **perseverance** (per/suh/VEER/uns) the trait of sticking to a purpose or a goal

Ramsey said she thinks of Keys like a father. "He pushes you to see your own potential and then lets you do what you can do. He likes most to help people develop their own skills. But if you run into problems, you can always run back to him. You can call him anytime you need anything."

Though some may doubt Keys's motivations for gambling on unproven business risks, he is driven by a simple and sincere desire "to take care of the people who have helped me get where I am," he said. "I feel that's what God wants me to do."

"I'm not out to make a lot of business conquests," he added. "I turn down deals all the time."

Those who know him say that's not bragging, it's just the facts.

"You wouldn't think an ex–football player would be as unassuming as he is," said John Richards, a reporter for the Albany newspaper who's written about Keys. Even though Keys has been active in the community, setting up a TV program designed to keep kids away from drugs and sponsoring entertainment events for young people, he "doesn't toot his own horn," Richards added.

That's how Keys wants it. People "will see who I am through my deeds," he explained, "not by what I say."

▶ Revisit Your Strategy: Use Your Background Knowledge

Check off each thing you found out in the biography "Brady Keys, Jr."

____ when and where Brady Keys, Jr., was born

____ his early childhood upbringing

____ the main events of his life

____ anecdotes, or short accounts of interesting events in his life

____ both his good and his bad traits

____ quotations from Brady Keys, Jr.

____ quotations from people who knew Keys

____ when the author was being objective and when he was being subjective

Did looking for the elements you expected to find help you understand and organize the information in the biography?

After You Read

A. Comprehension Check

1. Keys's ambition as a young boy was to be
- (1) an owner of All-Pro Chicken
- (2) a generous man who helps others
- (3) a pro baseball player and a college graduate
- (4) a pro football player and a successful businessman

2. The two most important qualities that led to Keys's success were
- (1) being old-fashioned and not taking chances
- (2) staying focused and not giving up
- (3) being generous and making friends
- (4) chasing women and playing football well

3. Keys believes people should be measured by
- (1) what they do
- (2) what they say
- (3) their financial success
- (4) their athletic ability

4. Keys said he is driven by his desire to
- (1) take risks
- (2) be accepted by both blacks and whites
- (3) build a business empire
- (4) take care of people who helped him

5. From reading the biography, you can infer that Rosey Grier
- (1) didn't know Keys personally
- (2) worked for Keys
- (3) knew and admired Keys
- (4) was totally objective about Keys

6. In the sentence ". . . he was being *blackballed* by team owners who were uncomfortable with his burgeoning success . . ." *blackballed* means
- (1) fired
- (2) kept out
- (3) ignored
- (4) traded

B. Read between the Lines

Check each statement that Keys might have said.

____ **1.** "I would have gotten a scholarship to college if I had worked harder in high school."

____ **2.** "I studied harder at Colorado State University than in high school and junior college."

____ **3.** "I was too busy with my All-Pro Chicken restaurants to play football well."

____ **4.** "I make my employees feel important to the success of my business."

____ **5.** "I want people to know about all the good deeds I've done."

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. If you were to interview Brady Keys, Jr., for a new biography, what three questions would you ask him? Why?

2. Do you think Rosey Grier was mostly objective or mostly subjective when he wrote about Brady Keys, Jr.? Do you think another biographer would have told the story of Keys's life in the same way? If not, how might the biography have been different?

Think About It: Understand Chronological Order

The events in this biography of Brady Keys, Jr., are not always presented in the order in which they happened. When a story goes back and forth in time, readers can use dates and other clues about time to figure out the **chronological order,** or the order in which things happen in time.

A. Look at Chronological Order

Reread the first five paragraphs of the biography, starting on page 125 with "Brady Keys, Jr., grew up . . ." and ending with "Keys got involved in other sports, too." As you read, watch for words and dates that give clues as to when each event in Keys's life happened.

The time line below uses chronological order to organize the biographical events mentioned in the first five paragraphs. Complete the time line with events from the paragraph on page 126 that begins "As a teenager, Keys experienced . . ."

1940s	Born in Austin, Texas. Poor childhood.
Age 8	Dreams of pro football and business success; mother encourages him, points him toward success.
Teenager	Makes junior high school varsity football team.
	____________________
	____________________
	____________________
	____________________
Adulthood	Chased women at young age. Becomes star pro football player. Becomes self-made millionaire businessman.
1990s	Dreams have come true.

Between the time Keys made the junior high school team and the time he chased women, you may have added these events on the time line: *Makes high school varsity football team; Mother marries; Family moves to Los Angeles;* and *Plays other sports in Los Angeles.*

Tip When you aren't given an exact time for an event, you can often infer the time. For example, you could infer Brady Keys was a pro football player in the 1960s because he would have been in his 20s then.

B. Practice

1. Reread the six paragraphs beginning with "Keys had his eye on the future" on page 126 and ending with "He christened it All-Pro Chicken." Then fill in the time line.

1950s	Fails to get college scholarship Starts junior college
	______
	______
1960s	Meets and marries Anna
	______
	______
	______
	______
	Starts first fast-food restaurants

2. The following events from "Brady Keys, Jr." are not in chronological order. Write the letter for each event in the correct chronological order on the time line.

   a. Buys Burger King in Detroit
   b. Buys WJIZ-FM
   c. Accepts Kentucky Fried Chicken offer, moves to Georgia
   d. Merges All-Pro Chicken with Kentucky Fried Chicken
   e. Leaves the NFL
   f. Sells Burger Kings, cuts back Kentucky Fried Chicken restaurants

1960s	Opens first All-Pro Chicken
	____
1970s	____
	____
1980s	____
1990s	____
	____

▶ **Talk About It**

With a partner, make a list of obstacles Brady Keys, Jr., had to overcome to achieve his goals. Then list the personal qualities in his attitude toward work that helped him overcome those obstacles. Discuss whether a good attitude toward work could help most people overcome obstacles to achieve their goals.

BEST COPY AVAILABLE

Write About It: Write a Biographical Sketch

Rosey Grier, the author of "Brady Keys, Jr.," interviewed Keys to learn about his life and his attitude toward work. Now you will have a chance to interview someone and write a biographical sketch about that person's life and attitude toward work. First study the sample, which shows how to write a biographical sketch.

Study the Sample

Read the steps below to see what the writer considered as she developed her biographical sketch.

Step 1: Picking a Topic. The writer of the sample sketch chose an acquaintance, Jamee Krause, who started her own hot dog business to support her family after her husband died.

Step 2: Developing and Organizing the Biographical Sketch. The writer thought carefully and listed questions to ask during the interview. Then she numbered them in the order in which she would ask them:

1. How old were you when your husband died?
2. How long were you married?
3. When did you first open your business?
4. Did you always want to own your own business?
5. Would it have been easier to work for someone else?
6. Why did you choose a hot dog business?
7. Do you like hot dogs yourself?
8. Did anyone help you start your business?
9. Do you like your work?

Now read the writer's biographical sketch on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Think of someone you know who has worked hard toward a goal and whose attitude toward work you admire. Arrange an interview with your chosen subject.

Step 2: Make a list of at least seven questions to ask during your interview. Include questions about standard information found in biographical sketches and specific questions about your subject's life and work. Leave enough space after each question to take notes during the interview. You can also tape-record the interview and fill in more details later if you choose.

Hot Diggity Dogs!

"One hot dog with everything on it, a small fries, and a chocolate shake!" yells out a counter worker.

"That's the best hot dog you could order," says Jamee Krause at her Hot Diggity hot dog restaurant. At 45, Krause is the top dog, so to speak, for Hot Diggity. She's as hot dog crazy as the crowd of teenagers and office workers pouring into her restaurant for lunch. "I love hot dogs, and I love what I do," reflects Krause, "but none of this would have been possible without my supporters—my kids, family, friends, employees." Krause credits this group with giving her good business advice and doing everything from baby-sitting to filling in on the grill when the flu struck her last winter.

Born on the South Side of Chicago, Krause didn't grow up longing to open her own business. She didn't know the first thing about the restaurant business when her husband of 12 years was killed in an auto accident. With two school-age children to support, Krause took a part-time job as a short-order cook at a neighborhood hamburger stand. Customers would often ask for hot dogs. Her reply was, "This is a hamburger stand. We don't have hot dogs." Finally, she began to think about giving the customers what they wanted. Not afraid of hard work and determined to provide for her children, Krause took some correspondence courses and read everything she could find about the restaurant business and about hot dogs. She opened Hot Diggity five years ago, and business has been booming ever since.

Krause plans to sponsor after-school programs at the high school to thank the people who helped her. "Everyone's done so much for me all these years," she explains. "Now I'm in a position to return the favors."

B. Writing

On separate paper, write a biographical sketch from the information you learned during the interview.

Tip Group together the answers to questions that relate to one main idea. Then write about each group of answers in a separate paragraph. Make sure to write a topic sentence that makes the main idea clear.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 11 ▶ LEARNING GOALS

Strategy: Restate
Reading: Read a dramatic monologue
Skill: Interpret a monologue
Writing: Write a humorous monologue

Before You Read

The reading selection in this lesson is a **dramatic monologue,** a long speech by a character in a play. A dramatic monologue reveals the character's thoughts and feelings to other characters in the play as well as to the audience. In this monologue, a character named Aunt Dan tells a character named Lemon—and us—about her attitude toward work.

Are some people's jobs more important than others? Should people be treated differently depending on their jobs? Do people's attitudes toward their jobs affect their job performance? You will learn Aunt Dan's opinions on these and other issues from reading her dramatic monologue.

The monologue is supposed to sound natural—not like a politician giving a formal speech, but like one friend talking to another. Think now of how people talk. Listen to a conversation between two people you know. Do they use phrases like "I mean" and "y'know"? Note one or two other phrases people use when speaking informally.

When you read the monologue, read it as if a person were speaking it. Imagine yourself as the actor playing Aunt Dan on stage, and read the words as you would say them aloud.

Preview the Reading

Read the introduction and the lines under the playwright's name for information about when the play *Aunt Dan and Lemon* was first performed and where the action takes place. The name AUNT DAN marks the beginning of her monologue.

Set Your Strategy: Restate

When you **restate,** you put something you have read or heard into your own words. Restating is a good way to check that you understand what you are reading. As you read the monologue, stop every so often and try to restate what Aunt Dan has just said. When you are finished reading, you will have a chance to identify restatements of some of Aunt Dan's key ideas.

In this scene, Lemon is a sickly 11-year-old girl who appears to have no friends her own age. Aunt Dan—a young American teacher at Oxford University in England—is her parents' best friend. Aunt Dan has some unusual views and loves to express them. Luckily for her, Lemon loves to listen. Following are some of Aunt Dan's views about work and workers.

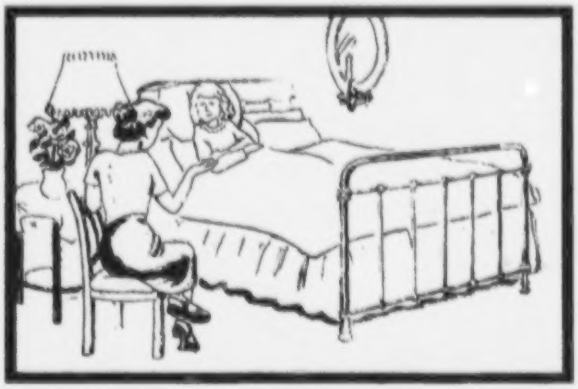
from Aunt Dan and Lemon

Wallace Shawn

Premiere: New York Shakespeare Festival, New York City, 1985
Publisher: Dramatists Play Service, Inc.
Setting: Lemon's London apartment and various flashbacks

AUNT DAN

Now Lemon, I have to tell you something very important about myself. And there aren't many things I'm sure of about myself, but this is something I can honestly say with absolute confidence, and it's something that I think is very important. It is that I *never*—no matter how annoyed or angry I may be—I *never, ever shout at a waiter.* And as a matter of fact, I never shout at a porter or a clerk in a bank or anybody else who is in a weaker position in society than me. Now this is very, very important. I will never even use a *tone of voice* with a person like that which I wouldn't use with you or your father or anyone else. You see, there are a lot of people today who will simply *shout* if they're angry at a waiter, but if they happen to be angry at some powerful person like their boss or a government official, well then they'll *very respectfully disagree.* Now to me that's a terrible thing, a horrible thing. First of all, because I think it's cowardly. But mainly because it shows that these people don't recognize the value and importance of all those different jobs in society! They think a waiter is less *important* than a president. They look down on waiters! They don't admire what they do! They don't even notice whether someone is a good waiter or a bad waiter! They act as if we could sort of all afford to have no respect for waiters now, or secretaries, or maids, or building superintendents, because somehow we've reached a point where we can really just *do without* these people. Well, maybe there's some kind of a fantasy in these people's minds that we're already living in some society of the future in which these incredible robots are going to be doing all the work, and every actual citizen will be some kind of concert pianist or a sculptor or a president or something. But I mean, where are all these robots, actually? Have you ever seen one? Have they even been invented? Maybe they *will* be. But they're not here *now.* The way things are *now,* everybody just can't *be* a president. I mean—I mean, if there's no one



BEST COPY AVAILABLE

around to cook the president's lunch, he's going to have to cook it himself. Do you know what I'm saying? But if no one has put any food in his kitchen, he's going to have to go out and buy it himself. And if no one is waiting in the shop to sell it, he's going to have to go out into the countryside and *grow* it himself, and, you know, that's going to be a full-time job. I mean, he's going to have to resign as president in order to grow that food. It's as simple as that. If every shop clerk or maid or farmer were to quit their job today and try to be a painter or a nuclear physicist, then within about two weeks *everyone* in society, even people who used to *be* painters or nuclear physicists, would be out in the woods foraging for berries and roots. Society would completely break down. Because regular work is not one tiny fraction less necessary today than it ever was. And yet we're in this crazy situation that people have gotten it into their heads that regular work is somehow unimportant—it's somehow worth nothing. So now almost everyone who isn't at *least* a Minister of Foreign Affairs feels that there's something wrong with what they do—they feel ashamed of it. Not only do they feel that what they do has no value—they feel actually *humiliated* to be doing it, as if each one of them had been singled out for some kind of unfair, degrading punishment. Each one feels, I shouldn't be a laborer, I shouldn't be a clerk, I shouldn't be a minor official! I'm better than that! And the next thing is, they're saying, "Well, I'll show them all—I won't work, I'll do nothing, or I'll do *almost* nothing, and I'll do it badly." So what's going to happen? We're going to start seeing these embittered[1] typists typing up their documents incorrectly—and then passing them on to these embittered contractors, who will misinterpret them to these huge armies of embittered carpenters and embittered mechanics, and a year later or two years later, we're going to start seeing these ten-story buildings in every city collapsing to the ground, because each one of them is missing some crucial[2] screw in some crucial girder. Buildings will collapse. Planes will come crashing out of the sky. Babies will be poisoned by bad baby food. How can it happen any other way?

---

[1] **embittered** made resentful and bitter

[2] **crucial** (KROO/shul) very important; necessary

Revisit Your Strategy: Restate

Read each of Aunt Dan's statements on the left. Match it with its restatement on the right.

____ **1.** ". . .these people don't recognize the value and importance of all those different jobs in society! They think a waiter is less *important* than a president."

____ **2.** ". . . people have gotten it into their heads that regular work is somehow unimportant—it's somehow worth nothing. So now almost everyone who isn't at *least* a Minister of Foreign Affairs feels that there's something wrong with what they do."

____ **3.** "We're going to start seeing these embittered typists typing up their documents incorrectly—and then passing them on to these embittered contractors, who will misinterpret them to these huge armies of embittered carpenters and embittered mechanics."

a. People who resent their jobs will do their jobs poorly.

b. Some people don't realize that every job is needed and is therefore as important as every other job.

c. Other people think certain jobs are unimportant, so now the workers in those jobs think they are too.

After You Read

A. Comprehension Check

1. Aunt Dan says she does not shout at people in lesser positions because she
   (1) is afraid of them
   (2) knows their importance
   (3) hardly even notices them
   (4) is talking to a young girl

2. When Aunt Dan says, "Everybody just can't *be* a president," she means that
   (1) some people are not qualified
   (2) the president's job takes up 24 hours a day
   (3) other jobs need to be done too
   (4) people have to be elected president

3. Aunt Dan believes that unless workers are treated with respect they will
   (1) let robots do these jobs
   (2) revolt and destroy buildings and planes
   (3) become concert pianists or sculptors
   (4) do a poor job or quit working

4. What is the theme, or main message, of Aunt Dan's monologue?
   (1) the snobbery of some people
   (2) the hard work of a waiter
   (3) the breakdown of society
   (4) the importance of all work

5. In the sentence "people . . . would be out in the woods *foraging for* berries and roots," *foraging for* means
   (1) digging for
   (2) searching for
   (3) stealing
   (4) planting

6. The author used all the methods below to craft the monologue *except*
   (1) objective writing
   (2) humor
   (3) colorful language
   (4) exaggeration

B. Read between the Lines

Check each statement that Aunt Dan would agree with.

____ **1.** It's all right to shout at waiters if you shout at your boss as well.
____ **2.** A waiter's job is just as important as the president's job.
____ **3.** Society depends more on people who produce food than on artists.
____ **4.** If a worker is treated with respect, he or she will do the job well.
____ **5.** People judge the importance of a job by how much authority the worker has.
____ **6.** We should try to make robots that do all the regular work.
____ **7.** People in low-level jobs usually do their jobs badly.
____ **8.** People should be respected for how well they do their job, not what job they do.

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. Do you agree with Aunt Dan's belief that all work has value and all workers should be respected? Why or why not?
2. Do you think a conversation between Aunt Dan and Lemon would be as effective as this dramatic monologue in getting across the same message? Why or why not?

Think About It: Interpret a Monologue

In a **monologue,** a character is thinking aloud. The character may be pondering a dilemma, or problem. Perhaps the character is arguing with himself or herself or trying to convince someone else, as in Aunt Dan's monologue. A monologue will usually reveal the character's personality as well as his or her ideas. You can learn a lot about a character by **interpreting a monologue.**

A. Look at Interpreting a Monologue

The playwright used humor to get Aunt Dan's message across. To explain her points, Aunt Dan exaggerates. She makes up absurd, or ridiculous, situations. For example, reread the first two sentences of the monologue:

> ▶ Now Lemon, I have to tell you something very important about myself. And there aren't many things I'm sure of about myself, but this is something I can honestly say with absolute confidence, and it's something that I think is very important.

Were you expecting Aunt Dan to reveal an earthshaking secret about herself? Now reread the next sentence in the monologue:

> ▶ It is that I *never*—no matter how annoyed or angry I may be—I *never, ever shout at a waiter.*

Were you a little startled and amused at Aunt Dan's "very important" secret? If so, why do you think you were?

You may have been startled and amused because you expected Aunt Dan to reveal something far more serious. Surprise is one of the elements of humor the author uses throughout the monologue.

When you interpret the monologue, ask yourself what character traits Aunt Dan reveals about herself. Consider how the monologue makes you feel. Notice how the author builds the monologue to its absurd conclusion.

Tip Since it is spoken by a single character, a monologue must be particularly interesting to hold the audience's attention. When you read a monologue, think about the techniques the playwright uses to hold your attention.

B. Practice

1. To interpret the monologue, look first at what it tells you about Aunt Dan. Check all the character traits you think the monologue reveals.

____ **a.** concern for all people
____ **b.** wild imagination
____ **c.** respect for others
____ **d.** lack of caring
____ **e.** talkativeness
____ **f.** selfishness
____ **g.** sense of the dramatic
____ **h.** tendency to exaggerate

2. Now look at four techniques Shawn used to create humor: surprise, exaggeration, vivid images, and dire predictions. Read these excerpts from the monologue and check the techniques used in each.

a. ▶ maybe there's some kind of a fantasy in these people's minds that we're already living in some society of the future in which these incredible robots are going to be doing all the work, and every actual citizen will be some kind of concert pianist or a sculptor or a president or something.

____ surprise ____ exaggeration ____ vivid images ____ dire predictions

b. ▶ if no one has put any food in his kitchen, he's going to have to go out and buy it himself. And if no one is waiting in the shop to sell it, he's going to have to go out into the countryside and *grow* it himself, and, you know, that's going to be a full-time job. I mean, he's going to have to resign as president in order to grow that food.

____ surprise ____ exaggeration ____ vivid images ____ dire predictions

c. ▶ within about two weeks *everyone* in society, even people who used to *be* painters or nuclear physicists, would be out in the woods foraging for berries and roots. Society would completely break down.

____ surprise ____ exaggeration ____ vivid images ____ dire predictions

d. ▶ embittered contractors, who will misinterpret them to these huge armies of embittered carpenters and embittered mechanics, and a year later or two years later, we're going to start seeing these ten-story buildings in every city collapsing to the ground, because each one of them is missing some crucial screw in some crucial girder. Buildings will collapse. Planes will come crashing out of the sky. Babies will be poisoned by bad baby food. How can it happen any other way?

____ surprise ____ exaggeration ____ vivid images ____ dire predictions

▶ **Talk About It**

According to Aunt Dan, some jobs are considered more important than others. Do you think respect for workers and workers' self-esteem should be based on the kind of job they have or on the quality of work they do? Do you think people should do their best no matter what kind of job they have? Explain.

Write About It: Write a Humorous Monologue

Aunt Dan's monologue uses humor to point out what might happen if attitudes don't change toward people who do certain jobs. In this section, you will have a chance to write a humorous monologue of your own about what might happen if people don't change their attitude toward something. First study the sample, which shows how to write a humorous monologue.

Study the Sample

Read the steps below to see what the writer considered as she developed her humorous monologue.

Step 1: **Picking a Topic.** The writer of the sample monologue chose as her topic people who always complain.

Step 2: **Developing and Organizing the Humorous Monologue.** To organize her ideas, the writer made a work sheet. First she selected and named the character and decided on a setting. She described the situation and listed examples of how people act. Then she listed possible outcomes if people don't change their attitudes.

Topic: What will happen if complainers don't stop complaining
Character and setting: Jessie Johnson, 23 years old, is speaking to a small discussion group.
Situation: Some people complain about everything.
Examples:
They start off every day moaning and groaning.
They complain about commuting, the weather, their jobs, their spouses.
They complain when things don't change but never do anything to change them.
They complain when things do change.
What might happen:
Everyone might start complaining.
People would be more dissatisfied and whine even more.
People would stop doing a good job because no one would think they did a good job.
People would stop working, period.

Now read the writer's monologue on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Choose a topic of your own, or write about what could happen if people don't change their attitude about

- household chores
- paying attention
- following procedures
- being on time
- having a boring job
- wanting higher pay

Jessie's Complaint About Complainers!

JESSIE JOHNSON

Do you have complainers where you work? You know who I mean. The ones who drag their bodies into work every morning and immediately start moaning and groaning about the crazy drivers out there, or the weather being too hot or too cold, or the coffee that looks like mud, or the spouse who can't do anything right. When it comes to actual work, complainers don't quit—complaining, that is. If the boss announces a new procedure that will make everyone's job easier, these people complain that we were better off doing it the old way. And they were the first to complain when we did it the old way! And what happens when the boss asks for suggestions on how to improve things? Then the complainers complain about being asked for suggestions!

What if all workers came in to work every day with chips on their shoulders and complaints about everything and everybody? Everyone would be listening to each other's whining, which would make everyone even more dissatisfied and whiny than before. The next thing you know, people would start to wonder why they should do a good job when everyone complains about it anyway. People might just stop working altogether. All over the world, work would just stop. And so would paychecks. Now there's a scary thought!

Step 2: On separate paper, make a work sheet on which you describe the situation and give examples. Also explain what might happen if the situation doesn't change. Use your imagination and some of the methods for creating humor: surprise, exaggeration, vivid images, and dire predictions.

B. Writing

On separate paper, write a humorous monologue from the notes you made on your work sheet. Don't forget to add a title that will catch your reader's attention.

Tip Read your draft aloud to a friend for comments. It is hard to judge how humorous your own writing will be to someone else.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

Lesson 12 ▶ LEARNING GOALS

Strategy: Set a purpose for reading
Reading: Read an informative article
Skill: Analyze problems and solutions
Writing: Write an informative handout

Before You Read

The article "Get into the Flow" focuses on a problem many people face every day—disliking their work. Before you read the article, think about the work you do on the job or at home. Then check all the factors below that complete this statement: I would enjoy my work more if ______.

____ I didn't have to do the same thing over and over again
____ people would stop interrupting me
____ I could concentrate on my work
____ I weren't so bored
____ I could do what I am good at
____ I liked my co-workers better
____ I liked my boss better
____ I didn't have to get so much done in one day
____ I didn't feel so stressed out about everything
____ I were my own boss

Preview the Reading

Read the introduction and then the title. Look at the illustrations. Try to get an idea of what you will be reading about.

Set Your Strategy: Set a Purpose for Reading

Skilled readers **set a purpose for reading.** They have some idea about what they want to get out of a selection before they start reading. By setting a purpose, a reader can watch for specific information. Think of what you learned about the content of the article from previewing it. Then think of what you would like to learn more about. Would you like to know how to be happier on the job? Would you like to learn who controls your happiness? Would you like to find out how to bring happiness within your reach? Write your purpose here.

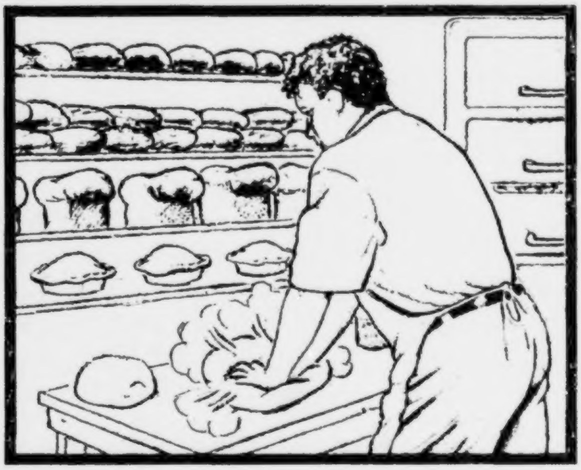
Purpose: I want to find out

Look for the answer to your question as you read. When you are finished reading, you will have a chance to note whether you found it.

Most people want to be happy, but they have a hard time finding joy in this hectic, stressful world of ours. Some studies suggest, however, that happiness is within each person's reach. Who do you think controls your happiness? Read on to find out.

Get into the Flow

Katherine Griffin



Joe Huggins lives in a little patch of paradise, but at first glance it might appear that he spends most of his days in a kind of floury purgatory.[1]

Joe, who's 44, works 12 hours a day, up to six days a week in the cramped, windowless baker's nook at Relia's Garden restaurant in western North Carolina. Each day he turns out more than a hundred loaves of bread, 400 or so rolls, several batches of granola, plus dozens of cakes, pies, muffins, cobblers, and cookies. It's all for the benefit of people who work up an appetite kayaking, rafting, canoeing, biking, and hiking along the Nantahala River—all the things Joe rarely has time to do.

So on a Thursday morning at the crack of dawn, gearing up for one of the busiest weekends of the year, you might expect to catch Joe grumbling, or at least looking dour now and again. Instead, he's bursting with enthusiasm, one moment sliding bread into the oven, the next elbow-deep in a bowl of biscuit dough, then pantomiming his latest technique for slicing cinnamon rolls. "I pulled out some dental floss, tied it around the roll, and *poof!* They came apart perfectly!" Under his blue baseball cap, the crinkles around his brown eyes deepen, his perpetual half-smile widens into a grin, and his eyebrows rise as if to say, "Hey! Can you beat that?"

In an age when managers and blue-collar and clerical workers all find themselves increasingly squeezed by the demands of their work, Joe Huggins is a rarity—a person who manages not only to survive, but thrive in a job that's stressful, unglamorous, and repetitive.

"I love coming to work," he says. "Sometimes the work has a rhythm to it, a music. There are all these little dance steps I do. I lose track of time."

What's with this guy? Psychologist Mihaly Csikszentmihalyi (pronounced *chick-sent-me-high*) of the University of Chicago, would say he's developed a talent for "flow." Over the past 30 years, Csikszentmihalyi and colleagues have interviewed more than 8,000 people around the world, seeking an answer to the elusive question, What makes people happy?

It sounds like pretty touchy-feely stuff. But Csikszentmihalyi has taken his research out of the

---

[1] **purgatory** (PER/guh/tor/ee) a place of temporary suffering or punishment

BEST COPY AVAILABLE

realm of abstract[2] musings[3] and into the nitty-gritty of everyday life. In his studies, participants wear beepers that go off randomly throughout the day, prompting them to fill out detailed questionnaires describing what they're doing and whether they feel challenged, bored, or anxious.

The results have been remarkably consistent. Across cultures and vocations—from Italian farmers to American executives—people describe the same state of mind when they talk about their most enjoyable experiences. It's what Csikszentmihalyi has dubbed flow: complete absorption in the activity at hand, a deep sense of exhilaration and clarity[4] and a feeling that there is nothing else one would rather be doing. It's what a tennis player experiences when she's perfectly paired with her opponent, and both mind and body are stretched to their limits, fully absorbed in the game. Musicians feel it when suddenly they can no longer say whether they're playing the music or the music is playing them. Chess players get into flow when a game so holds their attention that they're astonished to look up and find that several hours have passed.

Creating flow, then, requires some work. Hardly anyone experiences it during passive activities like watching television. In fact, one of the best places to experience flow is *at* work. Csikszentmihalyi has found that even though most of us say we'd like to work less and spend more time in leisure, we actually report more positive experiences at work than during our free time. In one study, people reported being in flow 54 percent of the time while working, but only 18 percent of the time during nonworking activities like reading, having friends over, or eating out. At work, people tended to say they felt challenged, happy, creative, and strong; during their time off they were more likely to feel passive, dull, weak, and dissatisfied.

To be sure, some jobs are inherently[5] more conducive[6] to flow than others. Managers and supervisors, whose jobs generally have more variety and challenge than rank-and-file workers', reported being in flow 64 percent of the time at work. Assembly line workers experienced it only 47 percent of the time.

Still, Csikszentmihalyi argues that *anyone* can develop a knack for creating flow experiences on the job. "When I first did restaurant work I did just sit down and cry sometimes," Joe says. "Just the overload of it—all the rush-and-remember details. I'm really not a rush-and-remember kind of guy." But he was determined to find a way to manage the stresses of his job. "If you're not enjoying your work, you're not enjoying your life," he says. "For me, it's a constant test to see if I can find the happiness in it."

Those who are able to make their jobs enjoyable, Csikszentmihalyi says, are less likely to find work stressful—no matter how hectic it is. In one study of executives, he found that those who were in flow most often at work were less stressed out and took fewer sick days than did colleagues who had the same work load but couldn't get into flow. If Csikszentmihalyi is right, one way to cope with job stress may be to become more rather than less engaged with work.

To Joe Huggins, this strategy makes perfect sense. Csikszentmihalyi's research is news to him, but spending a day at his bakery is like getting a crash course in creating flow on the job. It's something Joe has learned himself over the years, by trial and error. He has his own thumbnail[7] description of what flow is all about: "Energy begets energy," he says. "The more you use, the more you have."

It's about six in the evening, and Joe's long stainless-steel baker's table is lightly dusted with flour. Butter, eggs, mixing bowls, and a whisk lie scattered about. Joe has been on the job since 6:30 this morning and is trying to wind down. But everyone else is revving up for the evening rush, and the demands are coming thick and fast.

---

[2] **abstract** (ab/STRAKT) something that is not concrete, such as an idea or a quality

[3] **musings** (MYOO/zings) thoughts; ideas

[4] **clarity** (KLAR/uh/tee) clearness

[5] **inherently** (in/HIR/ent/lee) naturally

[6] **conducive** (kun/DOO/siv) favorable; helpful

[7] **thumbnail** very short or small

As Joe butters pans, the pastry brush clacking furiously, a harried waiter rushes back and slides a stack of dessert dishes onto the bakery table. "Joe, we need twelve more cobblers for the group upstairs."

No sooner has Joe finished spooning out the cherry cobbler than kitchen manager Daisy Serle stops by, looking perturbed. "Heather just dropped a whole chocolate pie—should we take it off the menu?"

"Oh no, we've got lots more in the walk-in," Joe says, slapping dough out on the counter, lopping off pieces to roll into loaves, his hands in constant motion. He looks up and laughs at a couple of kitchen workers munching on hunks of the broken pie. "I think that waitress was tripped," he says.

It's Joe's determination to enjoy himself in the midst of a thousand and one distractions that explains how he can handle the stresses of his job. "When things get crazy, he can hold it together," says gardener Debbie Brown. "People look to him to gain a sense of groundedness in the midst of whatever chaos is going on."

Whether you're washing dishes or balancing spreadsheets, Csikszentmihalyi says, staying focused on the task you're involved in keeps you alert to subtle details that help you perceive familiar experiences in a new way. People who are easily distracted, he says, are cut off from the flow experience.

Research by psychologist Jean A. Hamilton, of Duke University, suggests that high-flow people like Joe may actually use their brains differently from people who rarely get into flow. When college students who said they hardly ever experienced flow were asked to concentrate on a series of flashes or tones, Hamilton found that they used more mental energy than their typical baseline level. But high-flow students actually used *less* mental energy than usual when asked to focus their attention.

There are no ten easy steps to becoming high-flow—it's more intuitive[8] than that. The best way to begin, Csikszentmihalyi says, is to identify the kinds of activities you get completely immersed in, then try to transfer that absorption into other areas. "The nice thing about the flow experience," he says, "is that once you begin to recognize it, it kind of grows by itself."

For many of us, the biggest obstacle to flow is simple self-consciousness. In Hamilton's research, students who were constantly worrying about how others perceived them—How am I doing? What do they think of me?—found it difficult to achieve flow. She and Csikszentmihalyi have discovered that people who learn to focus attention not on themselves, but on what's happening around them, can transform stress into an opportunity to learn.

Approaching your work more as a game than a job is another way to start creating flow. The key is to make your work challenging enough so you won't get bored, but not so challenging that you become anxious and stressed. Joe, for instance, is constantly inventing tricks to make his work more interesting. When the bakery work starts to feel repetitive, he reminds himself that no matter how many times he's baked bread or pie, if he looks hard enough, he's likely to see something new: a way to keep the rhubarb pie juice from spilling inside the oven, a trick to cutting pieces of pie so the crusts don't crumble.

---

[8] **intuitive** (in/TOO/uh/tiv) instinctive; natural

"There ought to be one day a week when you don't do anything the way you're used to," Joe says. "You discover things." For instance, when he noticed how easy it was to lose track of the number of ingredients he'd heaped into a mixing bowl, he began creating visual patterns to help him remember. Now, instead of dumping in each tablespoon of cinnamon one after the other, he arranges them in a circle on top of the batter. When he's created a flower with seven petals of cinnamon, he knows he's got the seven tablespoons he needs.

Joe's coworkers speak of him with a kind of awed puzzlement. "A lot of times we sit and speculate about what makes Joe the way he is," says cook Peter Julius. "He identifies himself with his work, almost the way an artist does: Whatever he's doing is his canvas."

It's early in the evening, and Joe has headed home, traveling what is surely one of the loveliest commutes in America: a mile-long hike along a section of the Appalachian Trail, far above the Nantahala River. The leaves on the birch trees are a luminous green, catching the last light slanting over the western ridge.

Like most of us, Joe doesn't get into flow as easily during his time off. Or so he says. At home, evidence of his ability to make the ordinary extraordinary is everywhere. He and his girlfriend, Patrice Price, share two small houses on an acre or so of cleared land. He's covered his trailer home with wood shingles so it looks like a cozy cabin. He's planted the trees that line the east edge of the property and built a wall with the rocks he dug out to plant the trees.

"Even when you're playing, you're usually working at something," he says. "There's enough out there to find interest and challenge in almost any situation you find yourself in."

No matter how mundane.[9] "Did I show you my bathtub?" Joe asks. Sure enough, under a big poplar tree, he's set up an old porcelain bathtub. He points out the small round hole just below the rim at the end of the tub. "If you look out through the hole, it's just like a telescope," he says. "You can see different views of the mountains. It really focuses your attention."

---

[9] **mundane** (mun/DAYN) commonplace; ordinary

▶ **Revisit Your Strategy: Set a Purpose for Reading**

Look back at the purpose for reading that you set on page 144. Did you find the information you were looking for? If so, summarize it here.

If you did not find the information you were looking for, did you find other information that interested you? Do you feel the need to read other articles to find the information you wanted? Where else might you find the information?

After You Read

A. Comprehension Check

1. Joe Huggins thrives in his stressful job because he
(1) doesn't have much to do
(2) lives in a little paradise
(3) finds ways to make his work enjoyable
(4) has a house and girlfriend to go home to

2. What is "flow"?
(1) not letting little things upset you
(2) working hard
(3) looking for new ways to do things
(4) being focused on and excited by what you're doing

3. Flow is most likely to be achieved by those who
(1) supervise others
(2) do monotonous work
(3) read a lot
(4) are with friends

4. Each of the following is a way to get into flow *except*
(1) doing activities that completely absorb you
(2) finding the best way to do something and sticking to it
(3) focusing your attention on the task at hand
(4) making a game of your work

5. In the sentence "Across cultures and *vocations*—from Italian farmers to American executives," *vocations* means
(1) nations
(3) continents
(2) occupations
(4) hobbies

6. Compared to people who seldom achieve flow, high-flow people
(1) are generally more self-conscious
(2) more often become anxious and stressed
(3) use more mental energy
(4) are better able to focus their attention

B. Read between the Lines

Check off each person described below who you could infer was in flow.

____ **1.** a secretary who can't believe how quickly the day has gone
____ **2.** a store clerk who keeps asking if he can take a break
____ **3.** a student who doodles in his notebook during class
____ **4.** a football coach who is thinking deeply of new plays
____ **5.** a manager who willingly handles many problems each day
____ **6.** a factory worker who keeps watching the clock

C. Think beyond the Reading

Discuss these questions with a partner. Answer them in writing on separate paper if you wish.

1. Choose one of the factors you checked in Before You Read on page 144. Based on the article, what can you do to overcome the obstacle that is preventing you from being in flow?

2. Reread the poem "Factory Work" on page 26. Do you think the speaker of that poem is able to create flow at work? Explain your answer.

Think About It: Analyze Problems and Solutions

You learned in Lesson 7 that a **problem** is something that needs to be fixed, and a **solution** is what fixes the problem. The article "Get into the Flow" describes a common problem and a general solution.

A. Look at Recognizing Problems and Solutions

To recognize the general problem and solution in the article, we can use the five-step problem-solving outline introduced in Lesson 7.

Step 1: State the problem: People are unhappy at work.
Step 2: Identify the cause: People have not learned how to get "in flow."
Step 3: Think of possible solutions:
 Solution 1: People can grumble and gripe about their work.
 Solution 2: People can look for another job.
 Solution 3: People can learn to create flow experiences on the job.
Step 4: Evaluate the possible solutions:
 Solution 1: People will continue to be unhappy.
 Solution 2: There is no guarantee another job will make them happy.
 Solution 3: Learning to create flow experiences can make the job enjoyable.
  Choose the best one: Solution 3
Step 5: Develop a plan to carry out the solution and follow it.

The article discusses several specific problems and suggests specific ways people can learn to create flow.

Reread this excerpt from the article and then list the two steps suggested for carrying out the solution.

> ▶ There are no ten easy steps to becoming high-flow—it's more intuitive than that. The best way to begin, Csikszentmihalyi says, is to identify the kinds of activities you get completely immersed in, then try to transfer that absorption into other areas.

The first step is to identify the kinds of things you get absorbed in. The second step is to transfer that feeling into other areas.

Tip When looking for good solutions to a problem in a reading selection, ask yourself, "What's the cause of the problem? Does the solution eliminate the cause?"

B. Practice

Reread these excerpts from "Get into the Flow." For each one, list the specific problem—why the people are not in the flow—and the plan for carrying out the solution "to create flow experiences." Some parts are done for you.

1. ▶ Whether you're washing dishes or balancing spreadsheets, Csikszentmihalyi says, staying focused on the task you're involved in keeps you alert to subtle details that help you perceive familiar experiences in a new way. People who are easily distracted, he says, are cut off from the flow experience.

Problem: People who are easily distracted are cut off from the flow experience.

Plan: ______________________________

____

2. ▶ Approaching your work more as a game than a job is another way to start creating flow. The key is to make your work challenging enough so you don't get bored, but not so challenging that you become anxious and stressed.

Problem: Both boredom and stress can keep you from achieving flow.

Plan: ______________________________

____

3. ▶ For many of us, the biggest obstacle to flow is simple self-consciousness. In Hamilton's research, students who were constantly worrying about how others perceived them—How am I doing? What do they think of me?—found it difficult to achieve flow. She and Csikszentmihalyi have discovered that people who learn to focus attention not on themselves, but on what's happening around them, can transform stress into an opportunity to learn.

Problem: ______________________________

Plan: ______________________________

____

▶ **Talk About It**

Think about "flow" and its effects on people's attitudes toward work. With a small group, discuss whether you have ever had a flow experience in a job. List ways that group members might achieve flow in their jobs.

520

Write About It: Write an Informative Handout

The article "Get into the Flow" provides tips on how people can be happier at work by achieving flow. In this section, you will have a chance to write an informative handout that could help other people who do your kind of work to achieve flow. First study the sample, which shows how to write an informative handout.

Study the Sample

Read the steps below to see what the writer considered as he developed his informative handout.

Step 1: **Picking a Topic.** Suppose Joe Huggins were going to write a handout for his fellow workers. His topic would be "how to achieve flow in the kitchen."

Step 2: **Developing and Organizing the Informative Handout.** Joe would identify several specific causes for not being in flow and their solutions. He could organize his ideas as problems, causes, and solutions like this:

Problem 1: Easy to lose concentration
Cause: Work is repetitious.
Solution: Turn the work into a game by making visual patterns.

Problem 2: Bored because the work is monotonous
Cause: Work has become routine.
Solution: Look hard to find new way of doing something.

Now read Joe's informative handout on the next page. Then it will be your turn.

Your Turn

A. Prewriting

Step 1: Think of a type of work you have done during which you have sometimes been in flow. Choose one of the types of work listed below or one of your own.

- cleaning the house
- doing the dishes
- working in the yard
- doing a hobby
- factory work
- office work
- construction work
- painting the house

Step 2: On separate paper, identify at least two problems involving not being in flow, their causes, and their solutions.

Bakers, Get in the Flow

We all make almost overwhelming numbers of baked goods every day. We know the routine of our workday—day after day. Here are some suggestions for overcoming some common problems bakers face. What it takes is "getting into the flow" of that work.

Problem: ***It's easy to lose concentration.***

Cause: Each day I turn out over 100 loaves of bread, 400 or so rolls, and dozens of cakes, pies, muffins, cobblers, and cookies. It all becomes a blur after a while, and I lose track of the number of ingredients I've added to the mixing bowls.

Solution: Try making a game of your work, such as creating a visual pattern. For instance, if the recipe calls for seven tablespoons of cinnamon, you might arrange the tablespoons in a circle on top of the batter. When you've created seven flower petals, you know you've got the seven tablespoons you need.

Problem: ***I get bored because my work is monotonous.***

Cause: I bake the same goods day after day. The work has become routine.

Solution: Look for things in your routine that you never noticed before—for example, a way to keep the juice in a rhubarb pie from spilling inside the oven, or a method of cutting pieces of pie so the crusts don't crumble. Tricks like these will add a challenge to your work.

Remember, baking can be rewarding and enjoyable—that's why we became bakers. All it takes is getting in the flow.

B. Writing

On separate paper, write an informative handout describing the problems, causes, and solutions you listed.

Tip

Make your handout easy to read and interesting to look at. For example, you can underline or highlight the headings *Problem* and *Solution* or make them **bold** if you are using a computer. You can also highlight each problem statement, as in the sample.

▶ **Save your draft.** At the end of this unit, you will work with one of your drafts further.

▶ Writing Skills Mini-Lesson: More Subject-Verb Agreement

Verbs must agree with their subjects. Watch out for these special problems.

1. **Compound subjects.** Subjects joined by *and* are plural. A singular subject followed by such words as *plus, as well as,* and *along with* needs a singular verb.

   S V

   Plural: **Leo and his brother are** both in computer sales.

   S V

   Singular: **Leo** as well as his brother **sells** a lot of computers.

2. **Interrupting words.** Sometimes a phrase comes between the subject and the verb. To choose the correct verb form, look at the subject. Ignore the interrupting words.

   S V

   Leo's **attitude** toward his duties **is** very positive.

3. **Inverted structure.** In an inverted sentence, the verb comes before the subject. Identify the subject and make the verb agree with it.
   - Many questions have an inverted structure:

     V S V S

     What **are** Leo's **plans** for the future? **Does** his **supervisor** recognize his talent?

   - Sentences beginning with *Here* or *There* followed by a form of *to be* are inverted:

     V S V S

     There **are** many **opportunities** for advancement. Here **is** a **list** of training courses.

   - Sometimes when there is an introductory phrase, the sentence is inverted:

     V S S

     Included in the training **are** a **course** on budgeting time **and one** on managing money.

Practice: Underline the subject of each sentence. On separate paper, copy the sentence, using the correct form of the verb in each blank.

1. (has, have) Leo's attitude toward his job ______ always been positive.
2. (has, have) How long ______ Leo and his brother worked at Electric City?
3. (wants, want) Leo plus two of his friends ______ to take management training.
4. (is, are) Here ______ the schedule and the material for the next training session.
5. (is, are) Included in the material _____ a manual for trainees.
6. (includes, include) Leo's plans for the future _____ a position in management.
7. (is, are) One of Leo's dreams _______ to own his own business.
8. (is, are) There _______ many people with a similar dream.

Unit 4 Review

Reading Review

Getting Fired

Charles Grodin

I've been fired a number of times. The first time I was working as a car jockey for a Buick dealership in Pittsburgh. I was seventeen. My job was to move these new Buicks around in a big car warehouse. My problem was I had never driven a car that moved forward just by putting it in drive. A number of new Buicks didn't look so new after I had been there a few days. The boss called me over on a Wednesday and said he wouldn't be needing me on Thursday. I said, "So I should come in on Friday?" He said, "Not then either." Since I had never been fired, I didn't understand. "So I'll see you next week?" "No, we won't be needing you then either." I slowly got the message. It was a good lesson in cause and effect.

The next time I was fired I had a part-time job selling women's shoes in Miami, Florida, where I was going to college. I was an intensely preoccupied eighteen-year-old. I had a lot of things on my mind, and shoes weren't one of them. After not being able to find two or three shoes that customers had worn into the store, the manager called me over and said my performance was below shoe store standards. We shook hands, and I left before I put him out of business.

Next came my show business firings. The first time I was nineteen. At this point I was averaging one a year. Someone got the idea to give me a song to sing in a musical we were doing in summer stock. I still can't imagine why. After a couple of days someone else was singing my song.

My last firing, so far, came about fifteen years later. It was an Off-Broadway play. The original lead was fired, then replaced by another man, who was fired. Then they asked me to go in. I knew what had happened to the first two actors, but I was unemployed, so I went in. The show started to be received better, and the producer felt since the show was now better, they should get a star to play my part in order to help get them out of the red, which all these firings had put them into. The playwright's son said, "Gee, Dad, I wouldn't fire this Grodin guy. I'd keep *him*." The director, who was a famous actor, took over after they fired me; the show opened, got insufficient reviews to run, and closed. They said the star was miscast. Since the director-star was also a close friend of mine (I had actually recommended him for the directing job), this one ended a job and a friendship. This was the only time I disagreed with my firing.

A year later Neil Simon wrote a movie based on a story this same playwright had written, and much to the playwright's shock I was cast in the leading role. That was *The Heartbreak Kid.* Also, I wrote a play about someone getting fired that became a success.

I've always tried to learn from getting fired. I never spent much time on anger or resentment. I try to see where the firers are coming from. In the case of the play, the last one, the producer who fired me was coming from drugs.

Maybe the Great God of Firing thought I had some injustice coming to me for all those lost shoes, banged-up Buicks, and lousy singing.

I just read this piece over and realized I forgot two more times I was fired. Both were when I was working for *Candid Camera* about five years before my last firing. I think I forgot because just about everybody who worked for *Candid Camera* was fired. It was like part of the job. My final firing there came when Allen Funt asked me to put a door that wouldn't open on a men's room at JFK airport. I argued against the idea basically because people heading to a men's room after a flight aren't ideal candidates for a practical joke. Mr. Funt insisted, and when we told these frustrated people they were on *Candid Camera*, their reactions were not amusing. Of course, it never made the air, and I was fired. Allen somehow blamed it all on me.

It's good to remember almost everyone gets fired in his lifetime. You are not alone. These firings can actually end up being funny stories you can tell—after several years.

Choose the best answer to each question.

1. Charles Grodin was fired from *Candid Camera* about five years
   (1) before being fired as a car jockey
   (2) before singing a song in a musical
   (3) before his part-time job as a shoe salesman
   (4) before playing the lead in an off-Broadway play

2. Each of the following problems caused Grodin to be fired from a job *except*
   (1) lack of skill in driving
   (2) lack of commitment to selling shoes
   (3) lack of singing talent
   (4) lack of acting ability

3. Which of the following is an example of exaggeration to achieve humor?
   (1) "The boss called me over on a Wednesday and said he wouldn't be needing me on Thursday."
   (2) "We shook hands, and I left before I put him out of business."
   (3) "I knew what had happened to the first two actors, but I was unemployed, so I went in."
   (4) "I try to see where the firers are coming from."

4. What solution does Grodin use for getting fired?
   (1) He gets angry and resentful.
   (2) He laughs at those who fired him.
   (3) He tries to learn from the experience.
   (4) He goes on to bigger and better things.

Bored at Work? Take Charge of Your Lackluster Career!

Mark Golin, Mark Briklin, and David Diamond

Because we live in a country where many people are just as likely to salute large sums of money as they are the flag, it's tough sometimes to base your job satisfaction on factors other than cash, power, and prestige. But simply enjoying your job for what it is can provide you with a bigger payoff than the most overinflated salary or the biggest corner office. While that may sound just trite enough to be printed on one of those posters with seagulls flying around on it, think about this: You can sit around bemoaning that you are not in the fast lane, that you're underpaid, that the corporate world is not treating you the way you like . . . but it won't do you any good. Cash, power, and prestige must be given to you by someone else. On the other hand, self-esteem, pride in a job well-done, and a sense of importance are all bonuses you can give yourself. Unless you happen to be independently wealthy, you're going to have to put in forty hours a week whether you like it or not. So you've got nothing to lose and everything to gain by learning to find enjoyment in your work.

Give Yourself Permission to Like Your Job

Where did this notion that work is a trial which mortals must endure come from anyway? Why, when we're all free to make our own career choices, do we still end up resenting our job at some point or another? "There are two primary reasons I can think of right away," says Maynard Johnson, a psychologist and career counselor in New York City. "First, people resent that earning a living is wasting valuable time which they could spend enjoying themselves or uncovering what they suspect to be their true talents as a novelist or artist. If my clients raise this point, I usually ask them to recall their last long vacation. Was it two weeks of complete enjoyment? More likely, it was a week and a half of fun in the sun followed by a half week of 'If I watch one more sunset, I'm going to go out of my mind. Boy, I can't wait to get productive again.' "

If they don't admit to such vacation blues and their work dissatisfaction is serious, Johnson suggests that they take a three-month leave of absence if they possibly can. "I tell them to go work on their novel, enroll in a few classes, or just sit around watching TV, if that's what they want to do, and then come back to me in three months," he says. "By that point, most people will be frantic. They'll have lost track of the days, their self-esteem is at an all-time low, and they'll probably be irritable. While all work and no play is not good, all play and no work is disastrous. We need to feel that we are accomplishing something. And we also need some form of order in our life."

The second and perhaps more prevalent reason that people have a hard time liking their work is that they feel trapped. "Initially you have some choice in the kind of work you'd like to do," says Johnson. "But once you've been at a company for five years and have picked up a spouse, a mortgage, and a child, you have very little choice about jumping ship if things aren't turning out the way you planned. A steady paycheck can be the biggest manacle[1] of all. And while people never mind doing something of their own free will, they resent having to do it because they have no other choice."

If you have put in a number of years at a particular job and find that it just isn't satisfying you anymore, you may want to consider a career change. But if you simply find yourself resenting that you have to take what the company dishes out because you can't afford to quit, it may be time to prepare for yourself what Johnson humorously calls a cyanide capsule.

"It's a strange analogy," he says, "but if you ever watch secret-agent movies, they always have a cyanide capsule hidden somewhere on their body, in case they are captured. If the torture becomes too much to bear, they can simply swallow the capsule. In other words, they have an out. And having an out somehow gives them the strength to hold on a little longer in the hope that the situation may change."

Rather than packing cyanide, your out takes the form of an up-to-date résumé, a weekly glance through the Help Wanted section, and a sprinkling of visits to various industry functions where you can do low-key networking. This is not to suggest that you simply give up and get a new job. Rather, what you are doing is providing yourself with an alternative. Keep abreast of the job market, have your résumé at hand, and develop some connections so that *if* things get unbearable where you currently work, you *can* make a change quickly. The big payoff is that you will rid yourself of that constantly recurring resentment at being tied to your current position. Then, when things get a little bothersome at the office, you can secretly smile and relax, knowing that you can split any time you want to.

---

[1] **manacle** (MAN/ah/kul) a handcuff

How to Have a Positive Attitude Even When You Don't Feel Like It

While understanding that you aren't trapped and you aren't wasting your time can take you partway down the road to a better work attitude, there are a few more things you can do to perk yourself up on a day-to-day basis.

Career-management consultant and author Richard Germann estimates that four out of five workers dislike something major about their jobs. The trouble is, liking your job is essential for success. "Those who don't value what they do will never be successful at it," he explains. "Those who don't enjoy their work will ultimately fail."

At the core of adopting a positive attitude is accepting the simple notion that you must assume responsibility for your own situation. That's not to say that it's all your own fault if you seem stuck in a dead-end job. But you have more power than you realize.

It's largely up to you to do what you can to initiate a change in attitude. Here are some ways to get started:

- **Dream a little . . . plan a lot.** Germann often instructs his clients who are unhappy about their current job to fantasize about their dream job. It's fun, and it gets people to focus on their workplace ideals: everything from what they would really like to be doing every day to what sort of office environment they prefer. The point is to encourage folks to create their own definition of job satisfaction.

"I ask clients to start breaking down their ultimate fantasy into the smallest possible parts," says Johnson. "If a client sees herself as a junior executive working for a powerful boss in the marketing department when in fact she is currently a clerk working under a tyrant in purchasing, then we start looking for little stepping-stone goals that will get her from one position to the other."

Developing and following your own plan of action is one of the best ways to improve your attitude.

- **Think of yourself as autonomous.** In effect, this is a little mental trick that you can play on yourself. Start thinking of yourself as a small business or an independent contractor with one major client: your employer. Then allocate your time so that you not only meet the demands of your customers but also have room to develop certain aspects of your business that *you* (not the company) see as necessary for your future growth.

- **Separate work and play.** "Some people find themselves working the occasional extra hour or two in the evening," Johnson continues. "Then they start taking work home regularly to look at after dinner. Most people don't even notice it's happening, but suddenly they don't have a life apart from work, and they resent it."

Johnson is not saying that taking work home is taboo, but doing it *all* the time is.

"The interesting thing is that many people take work home, poke at it a little, and then go watch television. They never actually get any substantial work *done,* but on the other hand, they don't enjoy their leisure time, because that work is sitting there, tugging at their conscience. This wouldn't be so bad, except that if you always have some work lying around, you'll never enjoy yourself during your leisure time and you'll resent your job for putting you in the predicament you're in."

If you do have a heavy work load, Johnson suggests alternating evenings of intensive work with evenings of intensive leisure. "On Monday, Wednesday, and Friday evenings (or whenever appeals to you), do your work and try not to get sidetracked. But on your leisure nights, don't even bother taking work home if you can possibly help it. If you leave it at work, it can hardly sit on the coffee table, spoiling your evening with silent reprimands."

- **Strive for success outside of work.** This one is fast and simple: Take your hobbies and leisure activities as seriously as you do your work. This doesn't mean that you should drive yourself crazy over them, but at least strive for the same kind of proficiency and take the same kind of pride in them that you do in your work.

"This way, you can wean yourself from the feeling that work is the only thing that matters," says Johnson. "A trap many people fall into is that they get their whole sense of identity from the office. This may be great when things are going well, but things don't always go well. If your self-esteem is a direct outcome of your work situation, you're bound to have a bad attitude when the going gets rough. But if you can tie your self-esteem to outside interests too, then you can maintain a positive attitude even if the office forecast calls for a stormy week ahead."

Choose the best answer to each question.

5. Who can you infer has the most power to make a worker happy at work?
(1) the company
(2) the worker's boss
(3) the worker
(4) co-workers

6. Each of the following is a suggested solution to disliking your job *except*
(1) defining the job of your dreams
(2) bringing work home so that you identify more with your work
(3) thinking of yourself as something separate from the company for which you work
(4) doing something outside of work in which you can be a success

7. Creating a "cyanide capsule" by updating your resume, networking, and checking the want ads is a solution to which problem?
(1) thinking how much you dislike your job
(2) letting your job-search skills get rusty
(3) being in a dead-end job
(4) resenting your job because you don't have an out

8. Compared to Katherine Griffin, who wrote "Get into the Flow," the authors of this article
(1) agree with Griffin on most points
(2) agree with Griffin on only a few points
(3) disagree with Griffin on most points
(4) disagree with Griffin on all points

The Writing Process

In Unit 4, you wrote three first drafts. Choose the piece that you would like to work with further. You will revise, edit, and make a final copy of this draft.

____ your biographical sketch on page 134
____ your humorous monologue on page 142
____ your informative handout on page 152

Find the first draft you chose. Then turn to page 176 in this book. Follow steps 3, 4, and 5 in the Writing Process to create a final draft.

As you revise, check your draft for these specific points:

Biographical sketch: Be sure you divided your sketch into meaningful paragraphs—each about one main idea and including the most interesting answers about that idea.

Humorous monologue: Make sure the reader will understand the humor you use. See if making your monologue more humorous and exaggerated will help get your point across.

Informative handout: Be sure you offer a specific solution to each problem and make your handout interesting by highlighting key information in some way.

Skills Review

This review will let you see how well you can use the skills taught in this book. When you've finished Units 1–4, do this review. Then share your work with your instructor.

Reading Skills Review

Read each selection and answer the questions that follow.

Mamon Powers Jr.

Personal Stats: 47, married, one daughter, 18, and a son, 15

Current Position: President, Powers & Sons Construction Co., Gary, Ind.

Education: B.S. Civil Engineering, Purdue '70

Reflections: Mamon Powers Jr. began working in his father's construction company when he was 11 years old. The lifestyle—being his own boss, running his own ship—was appealing. But his access to it was perhaps too easy for a kid who relished a challenge.

So it was that at 15, Powers spotted his goal after learning that there were no registered black professional engineers in the entire state of Indiana. "I wanted to be the first," Powers says. By the time he graduated form Purdue, then regarded as the nation's engineering mecca, someone else had grabbed that distinction. But Powers felt no less fulfilled. Purdue was no cakewalk for anyone, but for black students—who totaled 130 out of 26,000—the sense of isolation made it tougher.

After a brief stint with Amoco Oil Co. (which offered all engineers deferments from the Vietnam War), Powers rejoined his father in the family business, gradually taking it over and building it to the point where, in 1988, Powers Construction premiered among the B.E. INDUSTRIAL/SERVICE 100.

Even though they were well known and respected in the community, financial and entrepreneurial success did not translate into full social acceptance for the Powers family. The most striking evidence of this came in the mid-'80s, when Mamon applied for membership at a country club where several of the local contractor organizations—to which he and his father belonged—held regular meetings.

"I called around to my so-called friends to seek sponsorship," he recounts. "One guy said, 'Well, I'm about to quit,' another said, 'The food's horrible,' another never called back. Then I called our banker. He said, 'No problem, and, by the way, do you know there are no other black members there? If you were white, they would've been after you years ago.' He called back a week later, shaken. He said he didn't know me that well and, therefore, couldn't sponsor me."

Powers countered by calling the newspapers and threatening to sue. He also filed a complaint with the Indiana Civil Rights Commission. Finally, after a lengthy public battle with not one, but two clubs, he was offered and accepted a membership at the Woodmar Country Club. Since 1990, he and his family have been swimming and golfing at the club without incident.

"As I've gotten older, I've realized the world is just not as fair as I'd hoped," Powers sighs. "But the country club incident in particular really left a scar. It let me know that racism is still very much alive and well. On the other hand, in order for us to be effective and productive as a company, we can't let racism become a part of our thought process. If we do, it will hamper us. I tell everyone here, we have to be better than everyone else all the time. And in those fleeting moments when the playing field is level, we come shining through like stars."

1. Which statement from the article is an example of subjective writing?
(1) . . . at 15, Powers spotted his goal. . . .
(2) Powers rejoined his father in the family business.
(3) "I called around to my so-called friends."
(4) Powers countered by . . . threatening to sue.

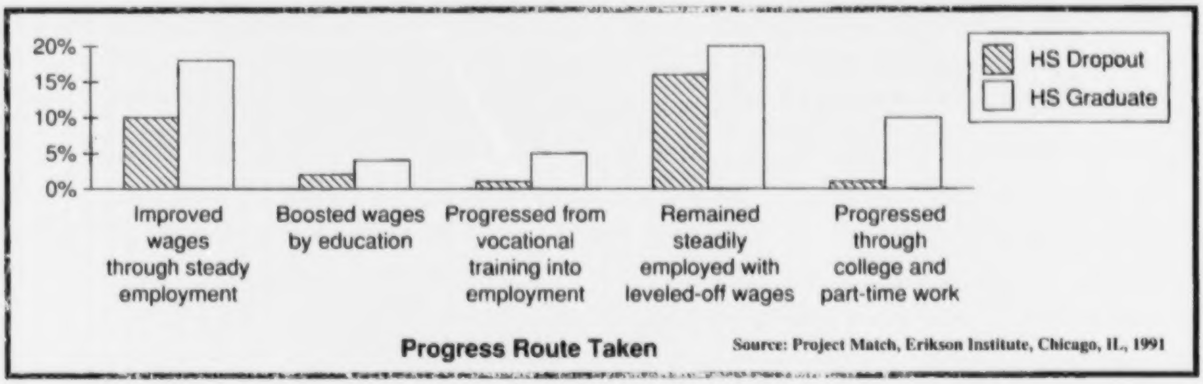
2. When did Powers rejoin his father's construction company?
(1) when he was 11 years old
(2) right after his college graduation
(3) after a brief job with an oil company
(4) after he was accepted by the country club

3. Powers solved his problem of not being accepted as a member of a country club by
(1) fighting legally for his civil rights
(2) persuading his friends to sponsor him
(3) proving that his business was a success
(4) biding his time until the membership committee changed its vote

4. Powers's character can best be described as
(1) hard-working and ambitious
(2) lucky and carefree
(3) demanding and never satisfied
(4) talented yet spoiled

Progress toward Self-Sufficiency

The graph that follows summarizes data for a group of former welfare recipients over a three-year period.



Source: Project Match, Erikson Institute, Chicago, IL, 1991

5. How did high school graduates and dropouts compare in their progress away from welfare?
(1) Graduates earned triple what droputs did.
(2) Both groups stood the best chance if they had vocational training.
(3) Graduates were much more likely to make steady progress by any route taken.
(4) Dropouts were just as likely to move away from welfare as graduates.

6. From the percentages of progress shown on the graph, you can infer that getting off welfare
(1) is fairly easy if the right route is taken
(2) cannot be measured
(3) depends on a participant's desire to be self-sufficient
(4) is more likely if you have steady employment

BEST COPY AVAILABLE

To be of use

Marge Piercy

The people I love the best
jump into work head first
without dallying in the shallows
and swim off with sure strokes almost out of sight.
They seem to become natives of that element,
the black sleek heads of seals
bouncing like half-submerged balls.

I love people who harness themselves, an ox to a heavy cart,
who pull like water buffalo, with massive patience,
who strain in the mud and the muck to move things forward,
who do what has to be done, again and again.

I want to be with people who submerge
in the task, who go into the fields to harvest
and work in a row and pass the bags along,
who are not parlor generals and field deserters
but move in a common rhythm
when the food must come in or the fire be put out.

The work of the world is common as mud.
Botched, it smears the hands, crumbles to dust.
But the thing worth doing well done
has a shape that satisfies, clean and evident.
Greek amphoras[1] for wine or oil,
Hopi vases that held corn, are put in museums
but you know they were made to be used.
The pitcher cries for water to carry
and a person for work that is real.

---

[1] **amphoras** (AM/fe/rahz) ancient jars or vases

7. According to the speaker, how is a person like a pitcher?
   (1) Both need water.
   (2) Both want to be of use.
   (3) Both can be broken.
   (4) Both will one day crumble into dust.

8. The mood of the poem may be described as
   (1) exhausted
   (2) frustrated
   (3) passionate
   (4) lighthearted

Facts About Religious Discrimination

U.S. Equal Opportunity Commission

Title VII of the Civil Rights Act of 1964 prohibits employers from discriminating against individuals because of their religion in hiring, firing, and other terms and conditions of employment. The Act also requires employers to reasonably accommodate the religious practices of an employee or prospective employee, unless to do so would create an undue hardship upon the employer. Flexible scheduling, voluntary substitutions or swaps, job reassignments and lateral transfers are examples of accommodating an employee's religious beliefs.

Employers cannot

- schedule examinations or other selection activities in conflict with a current or prospective employee's religious needs,
- inquire about an applicant's future availability at certain times,
- maintain a restrictive dress code, or
- refuse to allow observance of a Sabbath or religious holiday,

unless the employer can prove that not doing so would cause an undue hardship.

An employer can claim undue hardship when accommodating an employee's religious practices if allowing such practices requires more than ordinary administrative costs. Undue hardship also may be shown if changing a bona fide seniority system to accommodate one employee's religious practices denies another employee the job or shift preference guaranteed by the seniority system.

An employee whose religious practices prohibit payment of union dues to a labor organization cannot be required to pay the dues, but may pay an equal sum to a charitable organization.

Mandatory "new age" training programs, designed to improve employee motivation, cooperation or productivity through meditation, yoga, biofeedback or other practices, may conflict with the non-discriminatory provisions of Title VII. Employers must accommodate any employee who gives notice that these programs conflict with the employee's religious beliefs, whether or not the employer believes there is a religious basis for the employee's objection.

9. You can infer that the right of an employee to have his or her religious practice accommodated by an employer ends when
(1) accommodation involves any expense on the part of the employer
(2) accommodation violates another employee's civil rights
(3) a seniority system exists in the company
(4) employees' work and vacation schedules have already been set

10. Suppose you have told your employer that the meditation in a mandatory training program conflicts with your religious beliefs. Your employer can require you to attend the training if
(1) your employer excuses you from the meditation part of the program
(2) you want to keep your job with the company
(3) everyone else in your department attends it
(4) your employer has already paid for your attendance at the program

Write About It

On separate paper, write about the topic below. Then use the Revising Checklist to revise your draft.

Topic: Think about a problem you once had at home or on the job—involving something at work or a dispute with another person. How was the problem solved? Could it have been resolved better? If so, how? Write a problem/solution essay.

Revising Checklist

Revise your draft. Check that your draft

____ clearly states the problem, its cause, and the solution
____ includes details about the problem and solution
____ includes an evaluation of the solution
____ includes a better solution, if appropriate
____ contains an introduction and a conclusion

Skills Review Answers

Reading Skills Review

1. (3)
2. (3)
3. (1)
4. (1)
5. (3)
6. (4)
7. (2)
8. (3)
9. (2)
10. (1)

Write About It

Make changes on your first draft to improve your writing. Then recopy your draft and share it with your instructor.

Evaluation Chart

Check your Skills Review answers. Then, on the chart below, circle the number of any answer you missed. You may need to review the lessons indicated next to that question number.

Question	Skill	Lessons
1	recognize objective and subjective writing	6
2	understand chronological order	10
3	analyze problems and solutions	7, 12
4	understand characterization	1
5	compare and contrast	3
6	make inferences	4
7	compare and contrast, analyze writer's craft	3, 9
8	identify mood	2
9	make inferences	4
10	apply information	5, 8

BEST COPY AVAILABLE

Answer Key

Unit 1: The Working Experience

▼ Lesson 1

Revisit Your Strategy (p. 18)

Possible answers:

1. uncertain, tense, torn
2. disbelieving, disheartened, disgusted, angry

After You Read (p. 19)

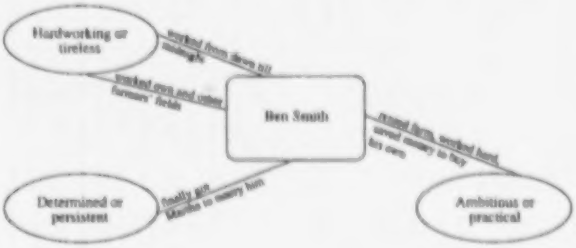
A. 1. (2)
2. (2)
3. (4)
4. (1)
5. (3)
6. (4)

B. You should have checked 2, 3, and 5.

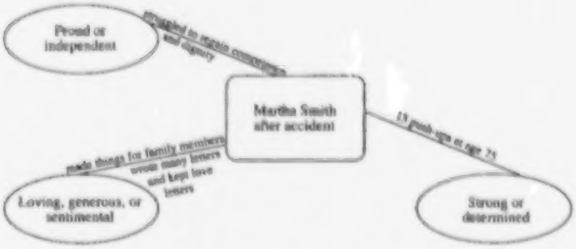
Think About It

B. Practice (p. 21)

1.


Hardworking or tireless
worked from dawn till midnight
worked own and other farmers' fields
Ben Smith
rented farm, worked hard, saved money to buy his own
Determined or persistent
finally got Martha to marry him
Ambitious or practical

2.


Proud or independent
struggled to regain competence and dignity
Martha Smith after accident
15 push-ups at age 75
made things for family members
wrote many letters and kept love letters
Loving, generous, or sentimental
Strong or determined

▼ Lesson 2

Revisit Your Strategy (p. 27)

Possible answers:

A. 1. fluorescent strips flared, ears grew numb, machinery
2. fatigue, wake at four, a dislocation of hours, always at an ebb.
3. Answers will vary.

B. 1. all day I stand, hot glue machine, not too close to the wheel that brings up the glue, metal shanks, shoe bottoms.
2. Answers will vary.

After You Read (p. 28)

A. 1. (1)
2. (4)
3. (2)
4. (3)
5. (3)
6. (2)
7. (3)

B. The following statements should be checked: 1, 3, 4, 6.

Think About It

B. Practice (p. 30)

1a. Possible answers include factory, flared all night, ears grew numb, machinery.

b. You might have felt tiredness, dullness, harshness.

2a. Possible answers include to cooling beds, undressing fatigue, wake at four, teeth soft as fur, dislocation of hours, inside-out, waking when the day is over, always at an ebb, unlike others.

b. You might have felt frustration, depression, loneliness, isolation.

3a. Possible answers include all day I stand, hot-glue, not too close, lasts weigh, big arms, he knows I hit him, had long hair before the glue machine got it, ate up my shirt, tried to get out, wheel spinning, someone with a brain, it's not bad here, people leave you alone, don't ask what you're thinking.

b. You may have felt competence, strength, lurking danger, touches of humor.

4a. Possible answers include grandpa's soul, the way the eggs fell, and the lamp broke like someone was trying to communicate to me, and he just dead this week, late October, lay some people off, I beat them all, all the moves on automatic, don't need to look at what I'm doing, leaves turn red when the cold gets near them, wading in red leaves, air snaps, tree-knuckles, see your breath rise, like your own ghost.

b. You might have felt confidence, acceptance, a positive attitude. Or you may have felt frustration, sadness, a negative attitude.

BEST COPY AVAILABLE

▼ Lesson 3

Revisit Your Strategy (pp. 35–36)

A. You should have checked statement 4. It gives the general information about what happened in the U.S. workforce between 1900 and 1994. It tells the trend—the way the data changed over the years. The first three statements are true, but they do not tell the general trend. They are simply statements of data.

B. You should have checked statement 3. Statement 1 is supported by the bottom line of the graph, which rises sharply from 1900 to 1960. Statement 2 is supported by the top line in the graph, which slants downward as it moves across the years. Statement 4 is simply data about one year on the graph. Only Statement 3 summarizes the trend in men's and women's employment from 1900 to 1994.

After You Read (p. 37)

A. 1. (3) 4. (1)
2. (4) 5. (2)
3. (4)

B. You should have checked statements 1, 2, and 5.

Think About It

B. Practice (p. 39)

1. Sample answer:

What does the graph show?	Compare: Look for similarities	Contrast: Look for differences
average salaries of men and women in selected occupations in 1996	most workers shown earned less than $40,000 in 1996	men's salaries are higher in 1996 in all but one occupation shown
average salaries of financial managers in 1996	second highest salaries shown for both men and women	average salary of men is significantly higher
average salaries of university information systems chiefs in 1996	highest paid of occupations shown in 1996	average salary of women is slightly higher than men's
average salaries of retail salespersons in 1996	lowest paid of occupations shown	average salary of men is higher than women's

2. Sample answer: In 1996, the average salaries of men were consistently higher than those of women in all but one of the selected occupations.

▼ Writing Skills Mini-Lesson: Commonly Confused Words (p. 42)

1. **Who's** the hardest-working person you know?
2. **There** are different kinds of work: paid and unpaid.
3. A homemaker and a factory worker both work, but **whose** job is harder?
4. **They're** both hard jobs with **their** own demands.
5. When you take care of **your** children, **you're** working hard.
6. If you work in a factory, **you're** also working hard, but **you're** earning money.
7. **It's** different for homemakers.
8. A well-run home and a happy family are **their** rewards.

▼ Unit 1 Review (p. 43)

1. (3)
2. (4)
3. (2)
4. (3)
5. (1)
6. (3)
7. (4)
8. (2)

Unit 2: Breaking New Ground

▼ Lesson 4

Revisit Your Strategy (p. 54)

1. (3)
2. (1)
3. (4)
4. (2)
5. (2)
6. (1)

After You Read (p. 54)

A. 1. (4) 4. (4)
2. (3) 5. (2)
3. (1) 6. (3)

BEST COPY AVAILABLE

B. The following statements should be checked: 1, 2, 5, and 6.

Think About It

B. Practice (p. 57)

1. a: he'd been with the president on several occasions
   c: he was "on guard," monitoring, careful
2. b: he had missed a lot of his son's games
   d: blurted out, words seemed to accuse him, lowered head, barely audible voice

▼ Lesson 5

Revisit Your Strategy (p. 64)

Possible answers:

1. handicapped bathroom facilities, wheelchair ramps, Braille numbers in elevators
2. firing, not promoting, giving bad reviews, reducing benefits, assigning jobs that a worker can't perform

After You Read (p. 65)

A. 1. (3)
2. (4)
3. (1)
4. (2)
5. (3)
6. (4)

B. The following statements should be checked: 1, 3, 4, and 5.

Think About It

B. Practice (p. 67)

1. The following statements should be checked: a and b.
2. Sample answer: Yes. You are qualified for the job, and you have a significant disability. Since your boss considered you the best candidate, if you don't get the job it's probably because of your disability.
3. Sample answer: Yes. The boss believes she can do the job. An amplifier is not too expensive or too difficult an accommodation to make.

▼ Lesson 6

Revisit Your Strategy (p. 76)

Answers will vary.

After You Read (p. 77)

A. 1. (3) 4. (4)
2. (2) 5. (3)
3. (4) 6. (1)

B. The following statements should be checked: 1, 3, and 5.

Think About It

B. Practice (p. 79)

1. thought his work partner was the glowing exception to general female helplessness; hungrily listening to; endlessly repeated, and embroidered.
2. "malign neglect"; refused to recognize we'd arrived; felt awful and looked worse.
3. misery; unresponsive; a company union; indifferent; elaborate runaround; probably because no one knew, and no one wanted to take the trouble to find out.
4. Here is a sample answer: Management did not make any changes to accommodate women on the job. They treated women as they did men. We wore uniforms designed for men, which meant they did not fit correctly.

▼ Writing Skills Mini-Lesson: Pronoun Agreement (p. 82)

Sample answers. There may be other ways to fix some sentences.

To help in **Anita's** job search, **all** of **her** friends shared their ideas about job hunting with her. Then **she** and her friends made a list of places with job openings. I met Anita when **she** and a friend came to my office to apply for a job. After **Anita** and I had talked for a while, I knew she would be a good receptionist. While she filled out an application, I talked with my boss. **He** and I discussed her qualifications and agreed Anita's wheelchair would not be a problem. Then **he** and **I** offered Anita the receptionist's job. She was so excited she thanked the boss and **me** over and over. And she has been a big help to **him** and **me** ever since.

▼ Unit 2 Review (p. 83)

1. (4)
2. (3)
3. (2)
4. (3)
5. (4)
6. (4)
7. (2)
8. (3)

Unit 3: Resolving Conflict

▼ Lesson 7

Revisit Your Strategy (p. 92)

Answers will vary.

After You Read (p. 93)

A. 1. (4)
2. (2)
3. (4)
4. (3)
5. (2)
6. (1)

B. The following statements should be checked: 2, 4, and 5.

Think About It

B. Practice (p. 95)

1. Sample answers:

Solution 1: A barking dog is hard to ignore.

Solution 2: Taping the dog's mouth shut may harm the dog.

Solution 3: Talking with the neighbors may lead to a mutually agreeable solution.

Choose the best one: Solution 3

Step 5: Talk with the neighbors about how much the dog's barking annoys you. Offer to help find a solution. If that fails, check to see if your community has an appropriate ordinance. If not, try mediation.

2a. Sample answers:

Step 1. State the problem: Neighbors were bothered by a messy willow tree.

Step 2. Identify the cause: The weeping willow tree needs trimming, but the owners refuse to have it trimmed.

Step 3. Think of possible solutions.

Solution 1: Poison the tree.

Solution 2: Ignore it.

Solution 3: Talk with the neighbors about it.

Step 4. Evaluate the possible solutions and choose the best one.

Solution 1: This drastic solution could lead to legal action against you.

Solution 2: Ignoring it means the problem will probably get worse.

Solution 3: If everyone involved discusses the problem, they may find a mutually acceptable solution.

Choose the best one: Solution 3

Step 5. Develop a plan to carry out the solution and follow it: Find out why the neighbors won't trim their tree. Offer to help or to share the costs of hiring a professional tree trimming service.

b. Sample answers:

Step 1. State the problem: Rubin was upset when his nap was interrupted.

Step 2. Identify the cause: neighbors playing basketball near your bedroom window.

Step 3. Think of possible solutions.

Solution 1: Ignore it.

Solution 2: Soak the neighbors with a hose.

Solution 3: Discuss the problem with the neighbors.

Step 4. Evaluate the possible solutions and choose the best one.

Solution 1: It may just keep happening if it is ignored.

Solution 2: This could result in legal action against you.

Solution 3: Discussing the problem calmly can lead to a permanent solution.

Choose the best one: Solution 3

Step 5. Develop a plan to carry out the solution and follow it: Wait until you cool down, think about how you want the problem resolved, then talk with the neighbors about it.

▼ Lesson 8

Revisit Your Strategy (p. 104)

Sample answer:
An upset customer may calm down when an employee takes the complaint seriously, listens carefully, and works with the customer to develop a solution.

After You Read (p. 105)

A. 1. (1) 4. (4)
2. (2) 5. (3)
3. (2) 6. (3)

B. The following descriptions should be checked: reassuring, patient, capable, understanding, respectful, sincere, good at listening, cool under fire.

Think About It

B. Practice (p. 107)

1. Sample answers:

Idea	One way you could apply the idea
Verbally cushion the customer's concerns.	Say, "I can understand how you'd feel that way."
Probe for more information; get clarification.	Say, "Let me see if I've got this straight." Then restate the man's problem.
Take immediate action.	Tell the man you are going to get the store manager right away to help with the situation.
See if compensation is possible.	Offer to send a repair person immediately and to install a free icemaker.

2. Answers will vary. Any statements that relate to the general ideas selected are acceptable.
3. Role-play with your partner for the rest of the group.

▼ Lesson 9

Revisit Your Strategy (p. 112)

Answers will vary depending on your imagination. Discuss your answers with the group.

After You Read (p. 113)

A. 1. (2) 4. (3)
2. (4) 5. (2)
3. (3) 6. (1)

B. The following statements should be checked: 1, 2, 4, and 5.

Think About It

B. Practice (p. 115)

1. Sample answer: I can feel his anger. He's so angry that he says all this in one breath, and throws every conflict he has had with the owner into his tantrum. He seems out of control. When he said, "I'm still mad about it," I thought, "No kidding!"

2a. Any of the following: "I think he's a fascist who wants peasant employees." "he thinks I'm a good example of how democracy can be carried too far."

b. "I raved on this way for twenty minutes." "My monologue was delivered at the top of my lungs," "A call to arms, freedom, unions, uprisings, and the breaking of chains for the working masses."

3. Sample answers: "That tears it." "I unloaded," "had it up to here," "sick and tired of this crap," "the whole hotel stinks," horses are nags, guests are idiots, "wouldn't feed that stuff to pigs," "you get the drift," "at the top of my lungs."
4. Sample answers: sat quietly; with sorrowful eyes; a bloodhound in a suit and tie; survivor of Auschwitz, German Jew, thin, coughed a lot, liked peace and quiet, all the wieners and sauerkraut he wanted; to him, a feast.
5. Sample answer: I was struck by the serious comment on life the author concluded with. It made me stop and think. And the final "good night" made me think of Sigmund Wollman, what he went through in his life, and the respectful thanks that the author is paying him.
6. The following should be checked: run-on sentences, sentence fragments, colorful language, interesting details, humor, and exaggeration.

BEST COPY AVAILABLE

▼ Writing Skills Mini-Lesson: Subject-Verb Agreement (p. 118)

My company **is** offering three workshops. Each of the workshops **is** about a different kind of conflict. The first workshop is called "The Angry Customer." Everybody **seems** to have had a problem with a customer at one time or another. Most customers are polite, but a few **lose** control. A customer of mine once tried to return a shirt, but several of the buttons **were** missing. He shouted, "I want my money back," and started to push me. Luckily, one of the supervisors **was** nearby and came to my rescue.

Employees are human too, and a few **have** begun shouting back. The workshop is supposed to prevent such incidents. Everyone **needs** a calm way to resolve conflicts with customers. The audience **learns** several ways to handle angry customers. My group **is** really looking forward to this workshop.

▼ Unit 3 Review (p. 119)

1. (3)
2. (1)
3. (2)
4. (4)
5. (1)
6. (4)
7. 1-b, 2-a, 3-c, 4-e, 5-d

Unit 4: Attitudes toward Work

▼ Lesson 10

Revisit Your Strategy (p. 130)

All but the first item should be checked.

After You Read (p. 131)

A. 1. (4)
2. (2)
3. (1)
4. (4)
5. (3)
6. (2)

B. The following statements should be checked: 1, 2, and 4.

Think About It

B. Practice (p. 133)

1. Sample answers:

1950s	Fails to get college scholarship
	Starts junior college
	Drops out of junior college
	Plays semi-pro football
1960s	Meets and marries Anna
	Starts college at Colorado State U. with aid from Steelers
	Works to get good grades and excels at college football
	By his third year qualifies to play pro football
	Plays football for Steelers and becomes All-Pro
	Starts first fast-food restaurants

2.

1960s	Opens first All-Pro Chicken
	e
1970s	a
	d
1980s	c
1990s	f
	b

▼ Lesson 11

Revisit Your Strategy (p. 138)

1. b
2. c
3. a

After You Read (p. 139)

A. 1. (2)
2. (3)
3. (4)
4. (4)
5. (2)
6. (1)

B. The following statements should be checked: 2, 4, 5, and 8.

Think About It

B. Practice (p. 141)

Sample answers:

1. The following traits should be checked: a, b, c, e, g, and h

2a. exaggeration, vivid images

b. exaggeration, vivid images, dire predictions

c. surprise, exaggeration, vivid images, dire predictions

d. surprise, exaggeration, vivid images, dire predictions

▼ Lesson 12

Revisit Your Strategy (p. 148)

Answers will vary.

After You Read (p. 149)

A. 1. (3)

2. (4)
3. (1)
4. (2)
5. (2)
6. (4)

B. The following descriptions should be checked: 1, 4, and 5.

Think About It

B. Practice (p. 151)

Possible answers:

1. Plan: Stay focused on the small details of the task so you can see a common task from a different perspective.
2. Plan: Approach work as game. Make it more challenging, but not so challenging that you become stressed.
3. Problem: Self-consciousness is an obstacle to flow.
   Plan: Focus attention on what's happening with the task itself rather than on yourself and what people think about you.

▼ Writing Skills Mini-Lesson: More Subject-Verb Agreement (p. 154)

1. Leo's attitude toward his job **has** always been positive.
2. How long **have** Leo and his brother worked at Electric City?
3. Leo plus two of his friends **wants** to take management training.
4. Here **are** the schedule and the material for the next training session.
5. Included in the material **is** a manual for trainees.
6. Leo's plans for the future **include** a position in management.
7. One of Leo's dreams **is** to own his own business.
8. There **are** many people with a similar dream.

▼ Unit 4 Review (p. 156)

1. (4)
2. (4)
3. (2)
4. (3)
5. (3)
6. (2)
7. (4)
8. (1)

Writing Skills

This handbook lists the rules you learned in the Writing Skills Mini-Lessons in this book and other information you may find useful.

Commonly Confused Words

There are many words that sound the same or almost the same as other English words. When you write, you need to know how to spell and use these sound-alike words. Here are a few of the most commonly confused words.

1. ***Your* and *you're***

your—a possessive word meaning "belonging to you"
Do you like **your** job in the factory?

you're—a contraction of *you are*
You're working too hard. = **You are** working too hard.

2. ***Its* and *it's***

its—a possessive word meaning "belonging to it"
That machine seems to have a mind of **its** own.

it's—a contraction of *it is*
It's hard to work the night shift. = **It is** hard to work the night shift.

3. ***Whose* and *who's***

whose—a possessive word meaning "belonging to whom"
Whose job is it, anyway?

who's—a contraction of *who is* or *who has*
Who's going to repair the machine? = **Who is** going to repair the machine?
Who's found the instructions? = **Who has** found the instructions?

4. ***There, their,* and *they're***

there—a word used to introduce a sentence; a word meaning "in that place."
There should be glue in the storeroom. Look **there** again.

their—a possessive word meaning "belonging to them"
Their jobs pay pretty well.

they're—a contraction of *they are*
They're working in the factory. = **They are** working in the factory.

Remember: Use an apostrophe to form a contraction. Do not use an apostrophe to form the possessive of pronouns.

Pronoun Agreement

A pronoun is a word that takes the place of a noun. A pronoun must agree with its **antecedent**—the noun that it stands for—three ways: in case, number, and gender.

Antecedent **Pronoun**

Anita was confined to a wheelchair, but **she** wanted a job.

Case is determined by how the word is used in a sentence. There are three cases:

- **Nominative** for subjects: *I, you, he, she, it, we, you,* and *they.*
- **Objective** for objects of verbs and prepositions: *me, you, him, her, it, us, you,* and *them.*
- **Possessive** to show ownership: *my, mine, your, yours, his, her, hers, its, our, ours, your, yours, their, theirs.*

Number means singular *(I, you, he, she,* and *it)* or plural *(we, you,* and *they).*
Gender means male or female *(he, him, his* or *she, her, hers).*

Follow these rules about pronouns and their antecedents.

1. **Be sure the pronoun has a clear antecedent.** If it is not clear, rewrite the sentence.

   Unclear: Anita talked with her sister about what she could do.
   (About what who could do, Anita or her sister?)
   Clear: **Anita's** sister gave **her** advice about looking for work.

2. **Be sure the pronoun agrees with its antecedent in case, number, and gender.**

   Wrong: **Her** and her sister made a list of jobs Anita could do.
   Right: **She** and her sister made a list of jobs Anita could do.

   Wrong: Each woman tried **their** best to think of all possibilities.
   Right: Each woman tried **her** best to think of all possibilities.

   Wrong: Anita asked one of her friends if **they** would help too.
   Right: Anita asked one of her friends if **she** (or **he**) would help too.

BEST COPY AVAILABLE

Subject-Verb Agreement

Verbs must agree with their subjects. If the subject is singular, the verb must be singular too. If the subject is plural, the verb must also be plural. Here are a few guidelines for some troublesome subjects.

1. **These words are always singular.** Words ending in *-one, -thing,* or *-body* are singular. So are *each, every,* and *much.*

    Everybody was at the meeting. **No one was** absent. (not *were*)
    Each of the board members **was** scheduled to speak. (not *were*)

2. **These words are always plural.** *Many, several, some, most, both,* and *few* are always plural.

    Many have experienced conflicts at work. (not *has experienced*)
    Most are able to settle their conflicts peacefully. (not *is able*)
    Fortunately, **few become** violent. (not *becomes*)

3. **Collective nouns are usually singular.** Collective nouns are nouns that stand for a group or collection of people or things. Some examples are *audience, committee, company, crowd, group,* and *team.*

    The **company offers** a workshop every month. (not *offer*)

    - When a collective noun stands for a group as a whole, use a singular verb.
      Our **team is going** to attend Friday. (not *are going*)
    - When the individual members of the group are emphasized, use a plural verb.
      Our **team are going** to attend separate sessions next time.

More Subject-Verb Agreement

Verbs must agree with their subjects. Watch out for these special problems.

1. **Compound subjects.** Subjects joined by *and* are plural. A singular subject followed by such words as *plus, as well as,* and *along with* needs a singular verb.

   S V

   Plural: **Leo and his brother are** both in computer sales.

   S V

   Singular: **Leo** as well as his brother **sells** a lot of computers.

2. **Interrupting words.** Sometimes a phrase comes between the subject and the verb. To choose the correct verb form, look at the subject. Ignore the interrupting words.

   S V

   Singular: Leo's **attitude** toward his duties **is** very positive.

3. **Inverted structure.** In an inverted sentence, the verb comes before the subject. Identify the subject and make the verb agree with it.

   - Many questions have an inverted structure:

     V S V S

     What **are** Leo's **plans** for the future? **Does** his **supervisor** recognize his talent?

   - Sentences beginning with *Here* or *There* followed by a form of *to be* are inverted:

     V S V S

     There **are** many **opportunities** for advancement. Here **is** a **list** of training courses.

   - Sometimes when there is an introductory phrase, the sentence is inverted:

     V S S

     Included in the training **are** a **course** on budgeting time **and one** on managing money.

The Writing Process

The Writing Process is a series of stages that can help you create a good piece of writing. These stages are shown below.

1. Prewrite, or plan your writing.

A. Think about your topic.

B. List ideas about your topic.

C. Organize your ideas.
- Decide which ideas you will use.
- Decide the order in which you will use them.
- Use an organizing method that works well for you.

2. Write a first draft.

A. Use your ideas from stage 1. Also add, drop, or change ideas as you see fit.

B. Write about your topic.
- Clearly state your main idea.
- Give specific details—facts, examples, reasons—to support your main idea.
- Group related ideas in paragraphs.
- Include an introduction and a conclusion.

3. Revise your first draft.

A. Check that your first draft

_____ includes your important ideas
_____ develops your topic with supporting details
_____ is clear and easy to understand
_____ uses clue words to signal the organization of your ideas to your reader
_____ has an introduction and a conclusion

B. Make changes to improve your writing.
- Add, cross out, or move ideas.
- Reword ideas to make them clearer.
- Combine related ideas in sentences

4. Edit your work.

A. Check your draft for

_____ complete sentences
_____ correct spelling
_____ correct punctuation
_____ correct capitalization
_____ correct usage and grammar

B. Correct any mistakes you find. If you need help, use the Writing Skills Handbook on pages 172–175 or ask your instructor.

5. Recopy your draft.

A. Write a final draft. Include all of your revising and editing changes.

B. Compare your first and final drafts. Note improvements.

C. Share your final draft with a classmate, a friend, or your instructor.

Voyager

Reading and Writing for Today's Adults

Voyager is a nine-level program that combines a contemporary theme-based approach with the best elements from traditional instruction. It teaches the essential reading, writing, listening, speaking, and critical thinking skills and strategies needed by adults to function on the job and in today's diverse, rapidly changing, and information-rich society.

8

Student Books

Nine student books, which take students from the beginning stages of reading through the ninth reading level, form the instructional core of the *Voyager* program. Within each book, units are divided into popular themes and themes into lessons. A reading lesson – authentic literature, informational article, adult student writing, or graphic material – is the heart of each lesson. The reading comprehension, writing, and oral communication activities and skill-building exercises all relate to the reading. Lessons in the early books also teach phonics and other word recognition strategies. Throughout, *Voyager* encourages students to be active learners – engaged in thinking about and applying what they are learning.

Workbooks

Nine workbooks, one for each student book, are filled with exercises that give students extra practice with the major skills taught in the lessons.

Teacher's Resource Guides

Four teacher's resource guides help teachers make the most of *Voyager* and save valuable time. Each teacher's resource guide contains a general overview and orientation, including scope and sequence charts, lesson-by-lesson teacher's notes, extension activities for the student books, and photocopy masters for both instruction and assessment.

Placement Tool

The easy-to-use placement tool helps place students in the appropriate *Voyager* student book.

ISBN 1-56420-158-9
New Readers Press
U.S. Publishing Division of Laubach Literacy
Syracuse, New York
800-448-8878

BEST COPY AVAILABLE

Workbook

CE CETR 0141

Voyager

Reading and Writing for Today's Adults

8

BEST COPY AVAILABLE

547

New Readers Press

Workbook

Voyager

Reading and Writing for Today's Adults

8

Karen Harrington

Advisers to the Series

Mary Dunn Siedow
Director
North Carolina Literacy Resource Center
Raleigh, NC

Linda Thistlethwaite
Associate Director
The Central Illinois Adult Education Service Center
Western Illinois University
Macomb, IL

New Readers Press

Voyager: Reading and Writing for Today's Adults™ Voyager 8 Workbook
ISBN 1-56420-168-6
Copyright © 1999
New Readers Press
U.S. Publishing Division of Laubach Literacy International
Box 131, Syracuse, NY 13210-0131

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Printed in the United States of America
9 8 7 6 5 4 3

Director of Acquisitions and Development: Christina Jagger
Content Editor: Mary Hutchison
Developer: Learning Unlimited, Oak Park, IL
Developmental Editor: Pamela Bliss
Production Director: Jennifer Lohr
Cover Designer: Gerald Russell
Designer: Kimbrly Koennecke
Copy Editor: Judi Lauber

Contents

▼ Unit 1: The Working Experience

Lesson 1

Think About It: Understand Characterization 4

Lesson 2

Think About It: Identify Mood 6

Lesson 3

Think About It: Compare and Contrast 8
Writing Skills Practice: Commonly Confused Words 10
Reading Skills Practice 12

▼ Unit 2: Breaking New Ground

Lesson 4

Think About It: Make Inferences 14

Lesson 5

Think About It: Apply Information 16

Lesson 6

Think About It: Recognize Objective and Subjective Writing 18
Writing Skills Practice: Pronoun Agreement 20
Reading Skills Practice 22

▼ Unit 3: Resolving Conflict

Lesson 7

Think About It: Analyze Problems and Solutions 24

Lesson 8

Think About It: Apply Ideas 26

Lesson 9

Think About It: Analyze a Writer's Craft 28
Writing Skills Practice: Subject-Verb Agreement 30
Reading Skills Practice 32

▼ Unit 4: Attitudes toward Work

Lesson 10

Think About It: Understand Chronological Order 34

Lesson 11

Think About It: Interpret a Monologue 36

Lesson 12

Think About It: Analyze Problems and Solutions 38
Writing Skills Practice: More Subject-Verb Agreement 40
Reading Skills Practice 42

▼ Answer Key 44

Lesson 1

Think About It: Understand Characterization

The way a writer develops characters and portrays them to readers is called **characterization.** Authors use actions, events, and dialogue to reveal a character's personality, beliefs, and values.

Tip Look for clues about the characters' personalities, beliefs, and values in their words, thoughts, and actions and in what other characters say about them.

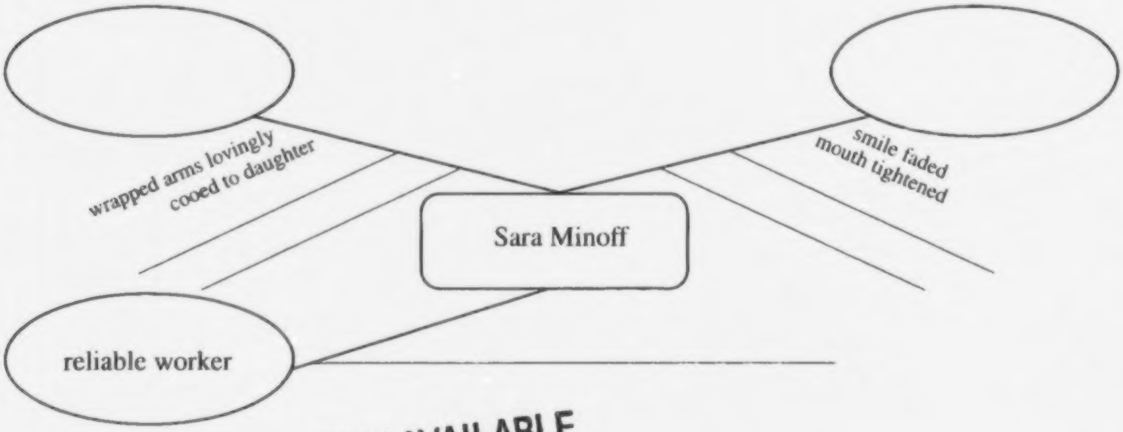
Read each paragraph. Then answer the questions that follow.

The Working Mom

Sara Minoff took a deep breath to prepare herself for her most difficult task of the day. Not wanting to be late for work, Sara looked down at her toddler daughter and whispered, "It's that time again, Eileen." Sara threw the diaper bag over her shoulder and wrapped her arms lovingly around her little girl. Half a block from home, Sara turned the car around. "Almost forgot your blankie!" she cooed to Eileen in her car seat.

A quarter of an hour later at the day-care center, Sara and Eileen exchanged their usual "kiss and a hug and a pat on the back" and then waved good-bye to each other. But as she turned to go, Sara's smile faded. And as she drove to work, her mouth tightened, and she stared straight ahead. "I *hate* leaving her in someone else's care!" Sara thought to herself. She knew she wouldn't feel whole again until five o'clock that night.

1. Complete the character web of Sara Minoff by filling in actions and feelings that help describe her.



BEST COPY AVAILABLE

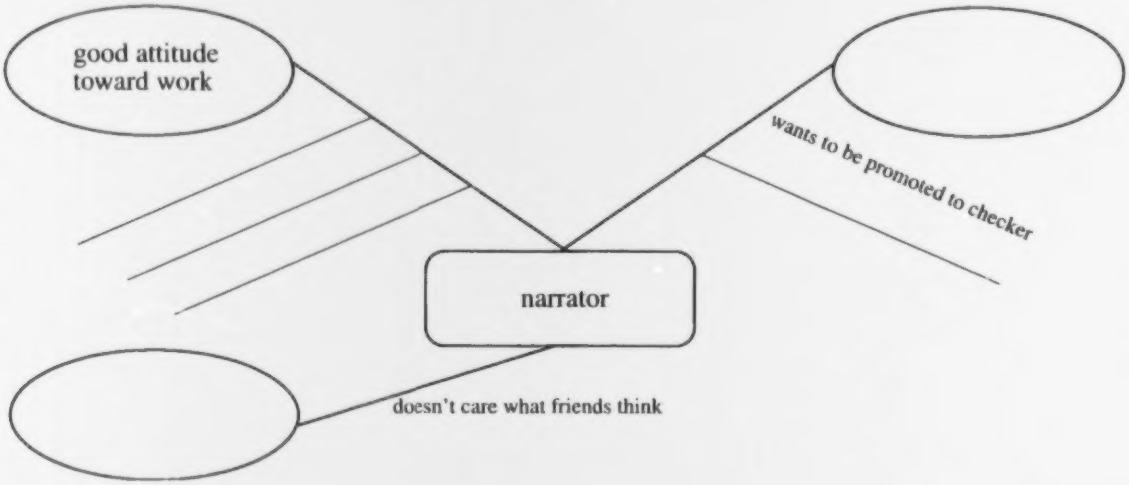
2. The hardest thing Sara does each day is
   (1) leave her daughter while she works
   (2) get ready for work in the morning
   (3) take care of her toddler daughter
   (4) get to work on time

3. Which of the following does *not* describe Sara?
   (1) dissatisfied
   (2) dependable
   (3) devoted
   (4) defeated

It's in the Bag

"Paper or plastic, ma'am?" I ask the next customer. She tells me paper is fine. I wait for some cans to slide off the belt, and I put them in the bottom of the bag. Without lifting it, I know the bag is already getting heavy. I look for something light to put on top. . . . *Napkins and a roll of paper towels.* Perfect! There's a real art to bagging groceries, although my friends refuse to believe it. They think I'm crazy to take a job like this. But the pay isn't bad, and I've learned a lot about the business. If I pay attention and do a good job, I'll be promoted to checker—and make even more money. It's perfect while I finish school. Then I'll look for something else. Or maybe I'll keep working here. "Store Manager" has a nice ring to it!

4. Complete the character web of the narrator by filling in actions and thoughts that help describe him.


good attitude toward work
wants to be promoted to checker
narrator
doesn't care what friends think

5. The narrator is a worker who
   (1) wants only a paycheck
   (2) makes the most of the working experience
   (3) does as little as possible on the job
   (4) is crazy to like his job

6. The narrator thinks that
   (1) his future is bright
   (2) he knows all there is to know about the business
   (3) he should be content with his job
   (4) he should be store manager

BEST COPY AVAILABLE

Lesson 2

Think About It: Identify Mood

Mood is the overall feeling you get when you read a literary selection. Authors carefully choose and describe characters, setting, objects, details, and images in order to create a certain feeling, or mood.

Tip To help determine a specific mood, use your ability to visualize and to empathize. Picture the people, setting, objects, and other details and think about how they make you feel.

Read the poem. Then answer the questions.

Pool Cleaner

I have come to clean it,
Your outsized in-ground pool,
That giant kidney
Walled in blue.
I'll watch the murky water clear
As the dense brown goo
Filters out and slithers up,
Scraping against the sides of the hose.

I am unseen.
Hour after hour,
Gliding the pole back and forth,
Back and forth;
Conscious of my sunburned skin,
The tightness of my muscles.
I watch the murky water clear
While you read in the shade at pool's edge
And sip an icy drink.

1. List some of the words and phrases from the poem that help create a mood.

People, Setting, Sights, Sounds, Details

____

____

____

____

____

____

____

2. What overall mood do the words create in you? Choose from these words or add your own.

____ contentment ____ worry ____ resentment ________________

____ boredom ____ humor ____ unpleasantness ________________

Think about the poet's choice of words and phrases. Then choose the best answer to each question.

3. The lines "As the dense brown goo / Filters out and slithers up, / Scraping against the sides of the hose" create a mood of
(1) suspense
(2) disgust
(3) anguish
(4) terror

4. The line "I am unseen" suggests that the pool cleaner feels he is
(1) ignored and not appreciated
(2) sneaky and suspicious
(3) not effective
(4) looked down upon

5. The lines "Hour after hour, / Gliding the pole back and forth" create a feeling of
(1) tension as each hour passes
(2) peace and quiet
(3) boring routine
(4) certainty that time goes on

6. How does the pool cleaner seem to feel about those who own the pool?
(1) thankful
(2) indifferent
(3) sorry
(4) bitter

7. Write a statement that summarizes the pool cleaner's mood as he does his job.

____

____

Lesson 3

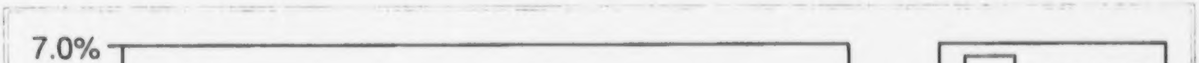
Think About It: Compare and Contrast

The graph below contains bars that represent numbers. This graph allows you to **compare and contrast** data about unemployment rates in 1996 and 1997. You compare the numbers to see how they are similar. You contrast the numbers to notice how they are different.

Tip To compare data in graphs, look for ways the numbers are similar. For example, look for bars that are nearly the same length or lines that move in the same way. To contrast data, look for differences such as bars of different lengths or lines at different heights.

Read the graph below. Then answer the questions that follow.

U.S. Unemployment Rates by Census Regions



Source: Bureau of Labor Statistics, "Employment and Earnings," May 1997.

BEST COPY AVAILABLE

1. The highest unemployment rate shown on the graph was in
   (1) the Midwest in 1996
   (2) the South in 1996
   (3) the Northeast in 1996
   (4) the West in 1996

2. The second lowest unemployment rate shown on the graph was in
   (1) the Midwest in 1997
   (2) the West in 1997
   (3) the South in 1996
   (4) the Midwest in 1996

3. The biggest drops in the unemployment rate took place in
   (1) the South and the West
   (2) the South and the Northeast
   (3) the Midwest and the West
   (4) the Northeast and the West

4. The two regions with the highest unemployment rates in both years were
   (1) the Midwest and the West
   (2) the Northeast and the West
   (3) the Northeast and the Midwest
   (4) the West and the South

5. Compare and contrast information from the graph by completing the chart below.

What is shown on the graph?	**Compare: Look for similarities**	**Contrast: Look for differences**
The unemployment rate in April 1996 and April 1997	The unemployment rate was between 4% and 7% in both 1996 and 1997.	The unemployment rate was higher in 1996.
The unemployment rate between 1996 and 1997 in different U.S. regions	The unemployment rate in the South and the Midwest was around 4% to 5%. The unemployment rate in the Northeast and the West was around 5% to 6%.	
Changes in the unemployment rate between April 1996 and April 1997		

6. Write a statement that summarizes the main comparisons or contrasts in the data between April 1996 and April 1997.

Writing Skills Practice: **Commonly Confused Words**

Sometimes different words sound the same or almost the same. You need to know how to spell and use these and other commonly confused words.

1. ***Your* and *you're***

   your—a possessive word meaning "belonging to you"

   you're—a contraction of *you are*

2. ***Its* and *it's***

   its—a possessive word meaning "belonging to it"

   it's—a contraction of *it is*

3. ***Whose* and *who's***

   whose—a possessive word meaning "belonging to whom"

   who's—a contraction of *who is* or *who has*

4. ***There, their,* and *they're***

   there—a word meaning "in that place"; a word often used to introduce a sentence

   their—a possessive word meaning "belonging to them"

   they're—a contraction of *they are*

Tip A contraction is formed by omitting one or more letters when two words are combined. An apostrophe takes the place of the omitted letter(s). To decide if a contraction is the correct word to use, substitute the two words that the contraction stands for to see if they make sense in the sentence.

A. Choose the correct word in parentheses and write it on the line.

1. (whose, who's) I don't know ____________________ department you work in;

____________________ your manager?

2. (its, it's) Every job has ____________________ good and bad points.

3. (you're, your) If ____________________ name is on the list,

____________________ being asked to work late.

4. (its, it's) I think ____________________ nice of the company to give

____________________ employees their birthdays off.

5. (there, their, they're) Please sign up for ____________________ presentation over

____________________.

B. If the underlined word is used incorrectly, write the correct word on the line. If it is used correctly, write *C*.

____________________ **1.** Their supervisor is a good manager.

____________________ **2.** Every workstation has it's own computer terminal.

____________________ **3.** The quality of you're work has been very good.

____________________ **4.** Whose turn is it to clean the lunchroom?

____________________ **5.** How many vice presidents are they're?

____________________ **6.** Whose being honored as employee of the year?

____________________ **7.** There the people who coordinate work between departments.

C. Check the sentences in which the underlined words are used incorrectly. Cross out the incorrect word, and write the correct word above it.

____ **1.** There should be a warning notice on every box of hazardous material.

____ **2.** I don't know whose coming to the meeting next week.

____ **3.** You didn't replace the computer disc in it's jacket.

____ **4.** There looking for a way to increase sales.

____ **5.** Your the only employee to tell me about this problem.

____ **6.** The workers gave their boss a standing ovation.

D. Check whether the contraction is the correct word to use in these sentences. Write *C* if the contraction is correct. If it is not correct, write the correct word on the line.

____________________ **1.** A company often succeeds because of it's customer service.

____________________ **2.** Thanks to you're input, our department has a good record.

____________________ **3.** Who's been monitoring the quality of our product?

____________________ **4.** They should go on to they're next task when they finish this one.

____________________ **5.** You're quite tired after working a night shift.

____________________ **6.** It's not easy working two part-time jobs and raising a family.

____________________ **7.** Who's qualifications are the most impressive?

____________________ **8.** They're biggest problem is low company morale.

____________________ **9.** Their are too few workers to handle all the work.

Reading Skills Practice

The following is an excerpt from an interview with a 20-year-old woman.

Lupe Lopez's First Real Job

This morning when the voice on the phone said, "Ms. Lopez?" and I said, "Yes," I knew right away who it was. I just about fainted waiting for him to go on, but the news was absolutely fantastic! I got the receptionist's job that I interviewed for last week! It's with a law firm in the city. Oh my gosh! I can't believe it! This will be my first real job. I've had a few part-time jobs—babysitting, working at that fast-food restaurant and at the corner grocery store—but I've always wanted a full-time job in the city.

There's a ton of other good things about my new job, too. They will pay half my train fare, so I'll be taking the train every day. That was an experience last week because I wasn't sure which side of the tracks to wait on. After I read the signs again, though, I figured it out. And I'll wear my gym shoes to walk to the office. I didn't wear them last week, and when I got off the train the people were in such a hurry that they almost knocked me off my heels!

I can't wait to work in those offices. They're up on the twentieth floor and have a great view of the city! My job, of course, is to answer the telephones and transfer calls to the secretaries. It won't be hard once I learn the system, so I'm hoping that if I do a really good job, they'll give me other tasks to do too. Cathy (she's the office manager) also said that I'll have to walk over to the court building to file legal complaints and other things for the lawyers. Imagine getting paid for enjoying the fresh air and getting a little exercise!

Speaking of getting paid, I'll be making pretty good money working full-time. I even get a week's vacation and paid holidays and sick days, too!

Another good thing about the job is that my friend, Gloria, also works downtown. We'll be able to meet for lunch or dinner. And go shopping, of course! Not to mention the museums and the theater after work. This is almost too good to be true!

Choose the best answer to each question.

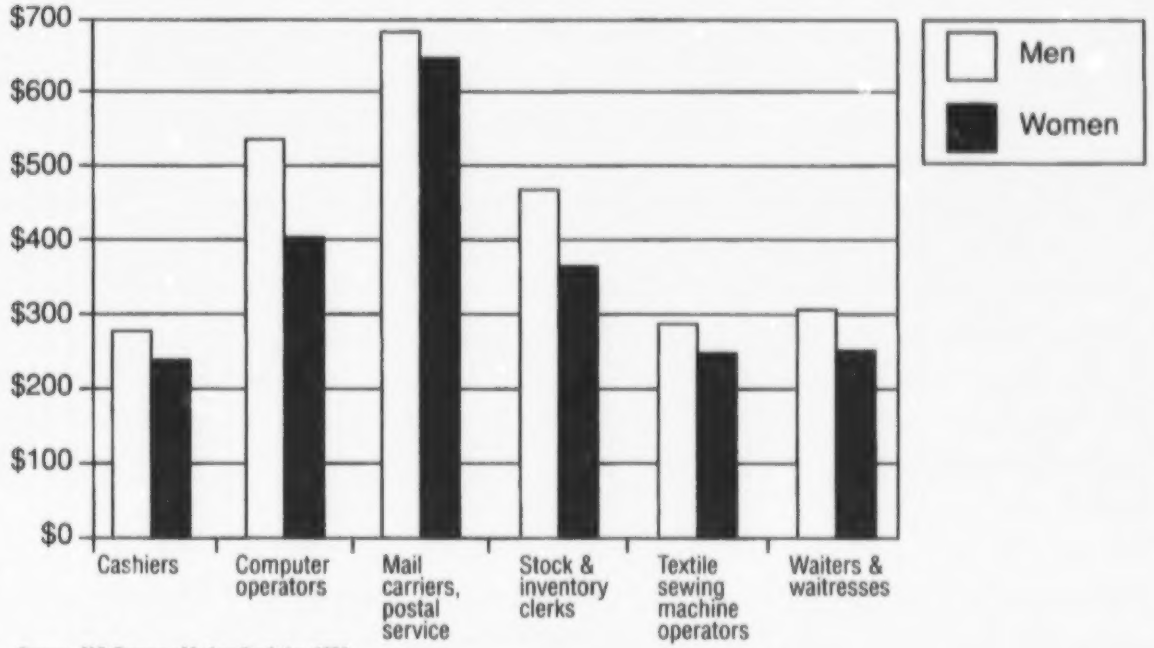
1. Which word best describes Lupe Lopez?
- (1) worried
- (2) excited
- (3) fainthearted
- (4) overconfident

2. Based on what you know about Ms. Lopez, what kind of worker do you think she will be?
- (1) an unreliable worker who is easily distracted from her job
- (2) a willing worker who is determined to do a good job
- (3) a lazy worker who does the minimum amount of work
- (4) a bored worker who exhibits a bad attitude

3. The mood of this passage can be described as
- (1) enthusiastic
- (2) serious
- (3) nerve-racking
- (4) indifferent

4. Which statement from the interview reinforces this mood?
- (1) "I've had a few part-time jobs."
- (2) "My job, of course, is to answer the telephones and transfer calls to the secretaries."
- (3) "I wasn't sure which side of the tracks to wait on."
- (4) "I can't wait to work in those offices."

Median Weekly Earnings of Full-Time Workers for Selected Occupations, 1996



Source: U.S. Bureau of Labor Statistics, 1996

Choose the best answer to each question.

5. The occupation with the highest median weekly earnings for both men and women in 1996 was
   (1) cashiers
   (2) computer operators
   (3) mail carriers, postal service
   (4) textile sewing machine operators

6. The occupation with the greatest difference between men's and women's median weekly earnings was
   (1) computer operators
   (2) stock and inventory clerks
   (3) textile sewing machine operators
   (4) waiters and waitresses

7. The occupation with the lowest median weekly earnings was
   (1) female cashiers
   (2) female computer operators
   (3) male textile sewing machine operators
   (4) waitresses

8. Which of the following best summarizes the information on the graph?
   (1) Waiters and waitresses do not make as much as workers in many other occupations.
   (2) Salaried workers make more than hourly workers.
   (3) Men make more than women do in all occupations shown on the graph.
   (4) Men who are mail carriers for the postal service make more than the other workers.

BEST COPY AVAILABLE

▶ Lesson 4

Think About It: Make Inferences

Writers of fiction often leave it to you to infer, or figure certain things out on your own. To **make an inference,** you use the details in a story and add things you already know about the world to figure out things that aren't stated.

Tip When you read something you don't quite understand, ask yourself, "What have I seen or heard that would explain what I just read?" Use your experience to help you make inferences.

As you read the opening of the following story, look for details and add your knowledge to them to make inferences about the characters and events.

An Unusual Man

The man eased himself into the chair across from my desk, leaned back, and crossed his legs—unusual for most workers who sit in my office. He looked at me directly and asked, "You wanted to see me, Mr. Mosher?" I leaned forward, resting my arms on my desk, and said, "Carlos, as the foreman of maintenance, you know that this company's success has been due in large part to you and your workers' ability to keep the machines up and running." I paused before adding, "Carlos, I'm giving you a raise!"

1. Check all the inferences you can make. After each inference you check, note a detail from the information above that explains why you can make that inference.

____ **a.** Carlos felt comfortable with his boss. ______________________________

____ **b.** Carlos was curious about the purpose of the meeting. ______________________________

____ **c.** Most of the other workers are relaxed around the speaker. ______________________________

____ **d.** The speaker is someone important in the company. ______________________________

____ **e.** The speaker appreciates Carlos's efforts at work. ______________________________

Read the next part of the story, making inferences as you read.

Carlos's eyes widened. Then he looked down at his calloused, grease-stained hands. When he raised his eyes, he said, "Mr. Mosher, I appreciate what you want to do for me. But, well, you said it yourself—part of this company's success is due to the job that *my workers and I* do on the machines. I know what it takes to keep the machines running smoothly, but I couldn't maintain all those machines by myself. My workers and I do it together. We're a team." Carlos hesitated only slightly before speaking very deliberately, "Mr. Mosher, I can't accept a raise unless all of my workers get one too."

2. Check all the inferences you can make. After each inference you check, note a detail from the information above that explains why you can make that inference.

____ **a.** Carlos was not surprised that his boss offered him a raise. ____________________

____ **b.** Carlos was used to working with his hands. ____________________

____ **c.** Carlos was disturbed by Mr. Mosher's offer. ____________________

____ **d.** Carlos is a fair and honest man. ____________________

____ **e.** Carlos was testing to see if he could get a bigger raise. ____________________

Make inferences as you read the end of the story. Choose the best answer to each question.

I was stunned. In 20 years of running this company, I've never had an employee turn down a raise. In fact, I've never even *heard* of someone turning down a raise. I shifted uneasily in my chair and examined the man across from me. "Is he serious?" I wondered silently, "or is he testing me to see if I will offer him a bigger raise?" I searched my memory for what I knew about Carlos as a worker and as a person. Finally, I thought I understood. I stood slowly, looked Carlos in the eyes, and stretched out my hand to him. "Carlos," I said as we shook hands firmly, "I like the way you stand up for your workers. I guarantee I'll give each of them a raise when his performance review comes up."

3. Mr. Mosher was stunned because
(1) Carlos had spoken harshly to him
(2) an employee had never said no to him
(3) Carlos declined the raise
(4) he wished he were more like Carlos

4. Mr. Mosher most likely shifted uneasily in the chair because he
(1) had been sitting for a long time
(2) had never dealt with a situation like this before
(3) knew Carlos had spoken untruthfully
(4) was preparing his response to Carlos

5. Mr. Mosher most likely decided that Carlos
(1) was just looking out for himself
(2) was foolish for not taking the raise that was offered
(3) did not understand the situation
(4) was an honest and loyal person

6. We can infer that Mr. Mosher's company is successful partly because he
(1) never had an employee turn down a raise
(2) does not spend much money on raises
(3) doesn't take no for an answer
(4) treats his employees well

7. What could you infer from the detail that Mr. Mosher and Carlos shook hands firmly?

____

Lesson 5

Think About It: Apply Information

In order for information in reading material to be useful, readers must be able to **apply the information** to their own lives.

Tip To apply information, be sure to consider all the relevant facts. Then evaluate your situation by applying each factor to your situation.

In the early 1900s, states began to pass workers' compensation laws. Workers' compensation usually pays for medical expenses due to an injury on the job and living expenses if the employee is unable to work for a time. Following is an excerpt from a handbook that explains the workers' compensation law in the state of Illinois.

Handbook on Workers' Compensation and Occupational Diseases

The Industrial Commission of Illinois

General Information

1. What is workers' compensation?

Workers' compensation is a system of benefits provided by law to most workers who have job-related injuries or diseases. These benefits are paid regardless of fault. The amount of the benefits is limited by law.

2. Who is covered?

Almost every employee who is hired, injured, or whose employment is localized in the state of Illinois is covered by workers' compensation. These employees are covered from the moment they begin their jobs.

3. Who provides the benefits?

The employer is responsible for providing benefits. The employer pays the benefits either directly or through a service or insurance company that administers the program for the employer. No part of the workers' compensation insurance premium or benefits can be charged to the employee.

The employer must post a notice in the workplace indicating the name, business address and business telephone number of the person, service company or insurance company (including the insurance policy number) to contact for questions relating to workers' compensation.

4. For what injuries and diseases are benefits paid?

In most instances, workers' compensation benefits are paid for accidental injuries that are caused, in whole or in part, by the employee's work. Workers may also be compensated for aggravation[1] of a pre-existing condition.

---

[1] **aggravation:** making worse

Injuries are accidental if they happen unexpectedly, without plan or design. This includes injuries brought on by the repetitive use of a part of the body, as well as strokes, heart attacks or any other physical problem caused by work.

Injuries suffered in employer-sponso recreational programs (e.g., athletic events, part picnics) are not covered unless the employee ordered by the employer to participate. Acciden injuries incurred while participating as a patie in a drug or alcohol rehabilitation program a not covered.

Read the case that follows. Then answer the questions.

> Suppose you live in Hammond, Indiana, but work as a secretary in Chicago, Illinois. For the past few months, you've experienced pain and numbness in your hands. You went to a doctor, and after an examination, your doctor told you that you are suffering from carpal tunnel syndrome. She believes this ailment was caused by the repetitive movement of your fingers across the computer keyboard when you type at work each day. The doctor has recommended that you not type for one week and that you obtain a wrist pad to help ease the tension on your wrists when you start using the keyboard again.

1. Check each statement that would help you decide if you are eligible for benefits under workers' compensation.

____ **a.** No part of the workers' compensation insurance premium or benefits can be charged to the employee.

____ **b.** Almost every employee who is hired, injured or whose employment is localized in the state of Illinois is covered by workers' compensation.

____ **c.** In most instances, workers' compensation benefits are paid for accidental injuries that are caused, in whole or in part, by the employee's work.

____ **d.** This includes injuries brought on by the repetitive use of a part of the body, as well as strokes, heart attacks or any other physical problem caused by work.

2. Might you be eligible for benefits under workers' compensation? Explain.______________________

____

3. Which of the following might be eligible for workers' compensation benefits in Illinois?
(1) a man who breaks an ankle when he slips on ice on his way to the company holiday party
(2) a woman who suffers a neck injury while touring the factory during a job interview
(3) a man who experiences a loss in hearing after years of working in a noisy environment
(4) an Illinois woman who injures her back while working at a store in Iowa

4. According to the excerpt from the handbook, who must provide the workers' compensation benefits?
(1) the employee
(2) the employer
(3) the state of Illinois
(4) any employee who injures another employee

Lesson 6

Think About It: Recognize Objective and Subjective Writing

In **objective writing,** the writer tries to present facts without being influenced by personal feelings or beliefs. **Subjective writing,** on the other hand, includes the writer's opinions, interpretations, emotions, values, and prejudices.

Tip When you read, ask yourself what the author's purpose for writing was. Watch for subjective writing, which may include carefully selected facts, being used to sway you in favor of the author's beliefs or opinions. Decide if you really agree with the author's ideas.

Read the following article, looking for subjective language that expresses the writer's thoughts and feelings. Then answer the questions that follow.

It's About Time!

I was ecstatic when I read the headline in the morning newspaper: "Tobacco Settles Secondhand Smoke Suit." And when I saw the subheads "Flight attendants settle for $300 million" and "Money to start a research foundation," I got absolutely giddy! Finally the tobacco industry is paying for its 40 years of denials and cover-ups. Of course it took 60,000 flight attendants, including lead plaintiff and lung cancer victim Norma Broin, to do it. Good for them! Good for her!

The $300 million won't go to the flight attendants. It will be used to establish the Broin Research Foundation, which will study smoking-related diseases. The flight attendants, however, have won the right to file individual lawsuits. And in those cases, it will be up to the tobacco industry to prove that secondhand smoke *doesn't* cause diseases. This settlement is one small step toward justice. It's been a long time coming!

1. Decide whether each phrase or statement below is mainly subjective (expressing thoughts and feelings) or mainly objective (expressing facts). Label each item *S* or *O*.

____ **a.** tobacco settles secondhand smoke suit
____ **b.** finally the tobacco industry is paying
____ **c.** the $300 million won't go to the flight attendants
____ **d.** one small step toward justice
____ **e.** money to start a research foundation
____ **f.** attendants have won the right to file individual lawsuits
____ **g.** it's been a long time coming

Read the following paragraph. Then answer the questions that follow.

> Most people don't realize that the processing centers of the U.S. Postal Service have become very high-tech. I work in a processing center where my co-workers and I process about 3 million pieces of mail each day with the help of some amazing, groundbreaking machines. The machine I operate is called an advanced facer-canceler. True to its name, this machine *faces* standard-sized first-class letters in one direction and *cancels* each stamp by printing a postmark on it. By the time the mail comes to my machine, though, it has already gone through an automatic culler machine that is supposed to remove packages and any letters that aren't standard sized. It never fails that an oversized or bent letter slips through the culler and heads toward the facer-canceler. My job is to pull out this stray mail before it reaches the facer-canceler. If one of those letters gets by me and winds up in the facer-canceler, then I've got a big headache! I'll end up with a jammed machine and hundreds of crumpled letters. A jammed facer-canceler is a pain in the neck. It slows down the entire process because any bent letters have to be canceled by hand. And I'm sure you can imagine how happy that makes the workers down the line from me!

2. Which of the following statements is mainly subjective?
- (1) "I work in a processing center"
- (2) "is called an advanced facer-canceler"
- (3) "with the help of some amazing, groundbreaking machines"
- (4) "it has already gone through an automatic culler machine"

3. Which of the following statements is mainly objective?
- (1) "this machine faces standard-sized first-class letters in one direction"
- (2) "It never fails that an oversized or bent letter slips through"
- (3) "then I've got a big headache!"
- (4) "you can imagine how happy that makes the workers"

4. Check each inference you can make from the paragraph above.

____ **a.** Most people don't know how mail is processed today.

____ **b.** Machines do most of the work of processing mail.

____ **c.** Workers are no longer needed to process the mail.

____ **d.** Odd-sized mail requires special handling.

____ **e.** It takes longer to process the mail than it used to because there is more mail to process.

5. On separate paper, rewrite the paragraph above, deleting the subjective language or replacing it with objective language.

Writing Skills Practice: **Pronoun Agreement**

A pronoun is a word that takes the place of a noun. A pronoun must refer back to its **antecedent**—the noun it stands for—three ways: in case, number, and gender. Follow these rules about pronouns and their antecedents.

- Be sure the pronoun has a clear antecedent. If it does not, rewrite the sentence.
- Be sure the pronoun agrees with its antecedent in case, number, and gender.

A. Read each sentence. Underline the antecedent of the pronoun in *italics*.

1. Louise Jackson asked Pedro Alomar to finish *his* report by the end of the day.
2. Pedro was almost finished with the report. *It* was missing only the conclusion.
3. The report was a proposal about better ways for the company to train *its* employees.
4. Pedro had attended only one training session. *It* was an orientation for new employees.
5. Pedro met with his co-workers and asked *them* for some ideas.
6. The suggestions were good, so Pedro included *them* in the report.
7. Pedro had never written a report before. He wanted *it* to be good.
8. When Pedro finished the conclusion, he added *it* to the report.
9. Then Pedro printed the whole report and gave it to *his* boss.
10. When Pedro got home, his wife was waiting for *him*. *She* wanted to hear about his report.

B. Read each sentence. Underline the pronoun that agrees with the antecedent.

1. Rebecca liked photography, so she took classes to learn more about (it, them).
2. She enjoyed being in the darkroom, developing the film and making prints from (it, them).
3. Rebecca took her camera on a Florida vacation with some friends of (hers, theirs).
4. Each friend contributed (her, their) share of the cost to rent a sailboat.
5. As they sailed under one of the open drawbridges, (it, they) suddenly started to go down.
6. Rebecca grabbed her camera and snapped pictures with (it, them) as the mast hit the bridge.
7. Everyone got to shore safely with (her, their) belongings.
8. A newspaper bought Rebecca's film and printed the pictures in (its, their) next issue.
9. So Rebecca became a professional photographer by shooting (her, their) own accident!

C. Read each group of sentences. If a pronoun does not have a clear antecedent or if the pronoun and antecedent don't agree, rewrite the sentences. There may be more than one way to rewrite the sentences to fix a pronoun problem. If all the pronouns in a group have clear antecedents that agree with them, write OK.

1. Tony and Ben are to make speeches at the awards dinner. They are about groundbreakers in the world of sports.

2. Tony is nervous because he's not used to making them.

____

3. Ben suggested that he and Tony work together on their speeches.

____

4. While Tony and Ben discussed their ideas, he took notes.

____

5. Then each speaker chose which ideas to include in their speech.

____

6. Tony and Ben wrote them and exchanged them for editing.

____

7. After Tony and Ben revised their speeches, he practiced his presentation.

____

8. When Ben told Tony to relax, he asked him how he stayed so calm.

____

9. Tony practiced his speech again and again until he knew it well.

____

10. At the awards banquet, the audience applauded both of them.

____

D. Choose the best answer to each question.

1. Choose the sentence that is written correctly.
- (1) People break new ground when they are the first to do something.
- (2) Every man breaks new ground when they try something new.
- (3) Every woman breaks new ground when they do something only men used to do.
- (4) Groundbreakers are people who lead the way for his fellow workers to follow.

2. Choose the sentence that is written correctly.
- (1) A man usually works to support their family.
- (2) These days women often work to support her family too.
- (3) Men now do more of his share of the housework.
- (4) Both men and women have become groundbreakers in their own ways.

▶ Reading Skills Practice

Women United in Crime

While I was paging through the local newspaper, an article caught my eye. It described an organization called Women United in Crime. "Hmm," I laughed to myself, "Looks like the criminals are forming their own union!" As I read the article, though, I learned that wasn't the case. Women United in Crime is actually a group of women mystery writers. Their goal is to learn information they need for their stories. The topic of their last meeting, for example, was "Poisons." It sounded rather morbid to me, but I guess it made sense. Past meetings were held at the morgue, the county lockup, and area police stations. I wasn't sure I could have stomached the meeting at the morgue, but the other meetings sounded interesting. I'd often played with the idea of writing a mystery, but I'd never done anything about it. I dialed the number listed in the newspaper.

A woman answered, "Women United in Crime. Can I help you?"

"Hello," I said. "My name is Charles Beale. I'd like to join Women United in Crime."

There was a slight pause at the other end. Then she said with a chuckle, "Well, this is a first! You would be our first male member. But we would certainly welcome you."

"Great!" I exclaimed. "This is a first for me, too. I think I can learn a lot from your group."

Choose the best answer to each question.

1. Beale most likely thought the topic "Poisons" made sense for the group because
  (1) mystery writers are always looking for ways to kill their characters
  (2) poisons are chemically mysterious
  (3) people need to know poison prevention guidelines
  (4) many household products are poisonous

2. Beale most likely feels queasy around
  (1) women
  (2) dead people
  (3) county law officers
  (4) police officers

3. What did Beale mean when he said, "This is a first for me, too"?
  (1) He wasn't sure he could get along with the women in the group.
  (2) He had never joined a women's group.
  (3) He didn't like making phone calls.
  (4) He had never visited the county lockup.

4. The mood of this narrative might be described as
  (1) harmful
  (2) suspicious
  (3) shadowy
  (4) lighthearted

5. Which of these statements is mainly objective?
    (1) "Their goal is to learn information they need for their stories."
    (2) "Looks like the criminals are forming their own union!"
    (3) "I'd often played with the idea of writing a mystery, but I'd never done anything about it."
    (4) "I think I can learn a lot from your group."

6. Which of these statements is mainly subjective?
    (1) "It described an organization called Women United in Crime."
    (2) "Women United in Crime is actually a group of women mystery writers."
    (3) "It sounded rather morbid to me, but I guess it made sense."
    (4) "Past meetings were held at the morgue, the county lockup, and area police stations."

The following is an excerpt from one state's "Handbook on Workers' Compensation and Occupational Diseases."

■ Reporting a Workplace Injury or Exposure ■

1. Who should the injured worker notify?

The employee must inform the employer promptly. Any delay in the notice to the employer can delay the payment of benefits; a delay of more than 45 days may result in the loss of all benefits. Notice to a fellow worker who is not a part of management is not considered notice to the employer.

2. What should the notice include?

The law requires the employee to notify the employer of the date and place of the accident, if known.

To avoid possible delays, it is recommended that the notice to the employer also include the employee's name, address, telephone number and Social Security number, and a brief description of the injury, accident or disease.

Choose the best answer to each question.

7. Which of the following has the best chance of avoiding delays in payment of benefits?
    (1) a man who tells his supervisor about his back strain four days after it happened at work
    (2) a woman who tells the man working next to her how she broke her toe when a crate fell on it
    (3) a man who tells his boss that he smashed his finger on a machine two weeks ago and it still hasn't healed
    (4) a woman who tells her boss about her breathing difficulty immediately after being exposed to chemical fumes in the factory

8. Which of the following details is *not* recommended to be included in an employee's notice to the employer?
    (1) Social Security number
    (2) date of birth
    (3) description of the accident
    (4) employee's name

Lesson 7

Think About It: Analyze Problems and Solutions

A **problem** is something that needs to be solved, and a **solution** is what solves it. Sometimes people try an inappropriate solution to a problem. An inappropriate solution may not fix the problem, and it may even cause a worse problem.

Tip A good way to evaluate a solution is to ask, "Will this solution fix the cause of the problem, or will it cause more problems?"

Read about each situation. Then finish the problem/solution work sheet and answer the questions that follow.

> A dog-walking business charges a fee of $10 for a 20-minute walk. An employee walked 20 dogs each day, but her employer kept most of the fees. The employee wanted to make more money, but she couldn't devote any more time to walking dogs. So she decided to branch out on her own. She printed flyers about her own dog-walking business and gave them to her employer's customers. Her employer found out and fired her before she got any customers of her own.

1.

Problem/Solution Work Sheet

Step 1. What was the problem?

Employee doesn't make as much money as she wants.

Step 2. What causes are identified?

____

____

Step 3. What solution was tried?

The employee started her own business and handed out flyers to her employer's customers.

2. Did the solution fix the problem? Did it cause another problem?

____

3. What might have been a better solution to the original problem? Think of at least one.

____

In one neighborhood, a woman put a standard-sized bird feeder in her side yard. So many birds visited the feeder that her next-door neighbor had to power-wash the bird droppings off the side of his house. He then turned the power washer on the feeder. The water forced it off the hook, and it crashed to the ground and broke. The woman insisted that the man should buy her a new feeder. He refused. An argument followed. She took him to small claims court, where the judge decided in her favor.

4.

Problem/Solution Work Sheet

1. What was the problem?

____

2. What causes are identified?

Birds are attracted to the woman's bird feeder.

3. What solution was tried?

____

5. The man's solution caused all of the following new problems *except*
   (1) The power washer caused the bird feeder to fall and break.
   (2) The neighbors argued about replacing the feeder.
   (3) The birds went away.
   (4) The woman sued her neighbor.

6. Which solution might have fixed the problem without creating another problem?
   (1) The man could take the bird feeder away and hide it.
   (2) The man could explain to the woman the problem he had with bird droppings.
   (3) The man could complain about the woman to other neighbors.
   (4) The man could sue the woman for damaging his home.

▶ Lesson 8

Think About It: Apply Ideas

Many books, magazines, and newspapers offer advice that readers might use to resolve conflicts in their lives. To make sure you understand such suggestions, you can **apply the ideas** to specific situations.

Tip To apply an idea you read about, think of a situation when you might use the idea and imagine what you might say or do in that situation.

Read the following article.

Resolving Conflicts in the Workplace

Conflicts in the workplace, like those between neighbors, are special kinds of problems. Conflicts with co-workers can occur when workers don't communicate well, don't follow directions, or simply don't like a co-worker's personality. Conflicts with co-workers can result in projects being late or being done incorrectly. They can also cause an unpleasant working environment and even lead to one or both workers losing their jobs. Here is a four-step process to use if you're faced with such a conflict at work.

1. Identify the cause of the conflict. You can't resolve a conflict if you're not sure what caused it. If you find yourself in conflict with a co-worker, ask yourself questions to find the cause of the conflict. For example, ask

- When did the problems start?
- What were we doing at the time?
- Why did it result in a conflict?
- What did I do to contribute to the cause?
- How could things have been done differently?

2. Think of several plans to resolve the conflict. Don't just go with your first idea. Develop two or three different plans that may resolve the conflict.

3. Consider the consequences of each plan. Think about what might happen if you put a plan into action. For example, if a co-worker is clearly the cause of the conflict, you might develop these three plans: (1) Ignore the situation. *Think: Will the cause of the problem go away if I ignore it?* (2) Speak with a supervisor about your co-worker. *Think: How will my co-worker treat me after finding out I reported the problem to our supervisor?* (3) Speak with the co-worker. *Think: Is my co-worker likely to work with me to correct the situation?* Choose the plan that will give the best results.

4. Put the plan into action. Decide on the best way to carry out the plan. Then do it. Evaluate the results every now and then, and change the plan if needed to be sure the conflict doesn't happen again.

Read each situation below. Then answer the questions that follow.

The department manager shows two new employees, Paula and Jan, the proper steps for dressing a mannequin. Then she tells them to dress three mannequins. When Paula starts dressing one of the mannequins, Jan shows her a different way that's easier and faster. Later the manager pulls Paula aside and points out that the clothes on the mannequins aren't hanging straight. The manager warns her that she needs to follow instructions if she wants to work there. Paula apologizes and redresses the mannequins. But the next time they have to dress mannequins, Jan wants to use her shortcut again.

1. The chart lists steps that employees can take to resolve conflicts in the workplace. Complete the chart with examples of how Paula could apply each step in the situation described above.

Step	How Paula could apply the step to her situation
1. Define the cause of the conflict.	
2. Think of two or three plans to resolve the conflict.	
3. Consider the consequences of each plan.	
4. Put your plan into action.	

Theresa, Ian, and Roy must stock the trays, bins, and fryers before customers start coming into the fast-food restaurant where they work. Theresa and Roy are busier discussing the latest movie than they are with their work. Ian stocks the bins assigned to him, but when the customers come in, the lettuce has not been chopped for the hot dogs and burgers, and the sliced beef has not been weighed in the proper portions. The manager blames all three employees for the delay. And this isn't the first time this has happened, but Ian has never mentioned it to Theresa and Roy.

2. What was the cause of the conflict?
(1) Ian doesn't get along with Theresa and Roy.
(2) Theresa and Roy's talking interfered with their work.
(3) The customers started coming into the restaurant earlier than usual.
(4) The three employees did not understand their job tasks.

3. Which of the following plans could Ian choose to best resolve the conflict?
(1) Accept the blame along with Theresa and Roy and do nothing further.
(2) Tell the manager that Theresa and Roy were the reason the work was not done.
(3) Work faster next time to make up for Theresa and Roy's slow pace.
(4) Tell Theresa and Roy that he won't accept the blame if it happens again.

Lesson 9

Think About It: Analyze a Writer's Craft

Writer's craft involves all the devices a writer uses to communicate ideas and emotions and increase the reader's involvement and enjoyment. Writers may use several devices to capture your attention and keep you interested.

Tip To analyze a writer's craft, think about how you felt as you read. Ask yourself what made you feel that way. Was it varied sentence length? Colorful language? Interesting details? Humor or exaggeration?

See how the author captures your attention in the essay below. Then complete the chart that follows.

I'm Not Paying Any More!

Ahh, the city. . . . Crowds of people. Thousands of cars. Few parking spaces. If you're lucky, you can buy a parking sticker for a space on the street or in a parking lot. I'm one of the lucky ones, I guess. I have the *privilege* of paying $150 every three months for a parking space in a city lot. That chunk of change *allows* me to park my car in the lot 24 hours a day without having to feed the parking meters. As an extra bonus, I am allowed to have my car doors banged by careless people parking next to me. In the winter, I am allowed to have my car plowed in by the city's snowplows. And best of all, I am allowed to experience an occasional fender bender with one of the speed demons who race through the lot. Yes, lucky me!

When I received a $25 ticket recently because my car was parked at an "expired meter," I went ballistic! I tore into my apartment, picked up the phone, and dialed the police department. "Hello?" I demanded. "Why did you give me a parking ticket for an expired meter?"

"Ma'am, was the meter expired?" the clerk asked logically.

"Well, duh, of course it was expired!" I said exasperatedly. "My whole salary goes toward a parking sticker for this lot so I don't *have* to put money in the meter!"

"Your car must have been in violation. Otherwise it wouldn't have been ticketed, ma'am," she replied snidely. "All parking tickets must be disputed in person—in court."

"No way!" I shouted. "I'm not taking time off work to fight this ticket because I haven't done anything wrong and I'm not paying this city any more money for parking and that's that!"

As I slammed down the receiver, I noticed that my hands were shaking. My face was burning. I knew it must be beet red. And my eyes felt like they were going to pop right out of their sockets. I took several deep breaths to calm myself. Then I picked up the phone again and called the city's parking department. This time I tried a different tactic.

"Hi! My name is Felicia Burton," I explained sweetly. "I live at 284 Oak Street. I have a twenty-four-hour parking sticker in Lot Thirteen, but I just received a parking ticket because the meter was expired. The meter attendant must not have noticed the parking sticker on my back window."

"Let's see," the clerk said, and he looked up my name and address on his computer. "Yes, Ms. Burton, I see that you have paid for your parking sticker. And you're right. A new meter attendant is working your lot today. Someone probably forgot to tell him to look for the parking stickers. Please send the ticket to the police department with a note about this error. We'll take care of it from here. Sorry for the inconvenience."

"All right!" I thought, feeling a whole lot better. . . . But then I began to feel guilty—guilty for being so rude to the clerk at the police department. After all, *she* didn't give me the ticket. So from now on, I'm going to count 10 and try to calm down before complaining. The people who hear complaints aren't the ones who create the conflicts. But they're usually the ones we rely on to fix them.

Device	Examples	How It Works
Colorful language	"I went ballistic!"	
Sentence fragments	"Ahh, the city . . ." "Crowds of people."	
Run-on sentence	"I'm not taking time off work to fight this ticket because I haven't done anything wrong and I'm not paying this city any more money for parking and that's that!"	
Exaggeration		

BEST COPY AVAILABL

▶ Writing Skills Practice: Subject-Verb Agreement

Verbs must agree with their subjects. Watch out for these troublesome subjects:

1. **These words are always singular.** Words ending in *-one, -thing,* or *-body* are singular. So are *each, every,* and *much.*
2. **These words are always plural.** *Many, several, some, most, both,* and *few* are always plural.
3. **Collective nouns are usually singular.** A collective noun refers to a collection, or group, of people or things. Some examples are *team, club, orchestra, herd,* and *public.*
   - When a collective noun stands for a group as a whole, use a singular verb.
   - When the individual members of the group are meant, use a plural verb.

A. Underline the subject of each sentence. Then circle the verb that agrees with the subject.

1. Everybody (has, have) conflicts at one time or another.
2. Many (has, have) personal problems at home.
3. Sometimes the family (creates, create) tension.
4. Few of us (is, are) free from conflict at work, as well.
5. When it comes to work and family, both (is, are) sometimes sources of stress.
6. If one (handle, handles) conflict effectively, success in a job is much more likely.
7. In my company, a team (deal, deals) with conflict resolution among co-workers.
8. The group (brings, bring) their individual areas of experience to deal with those conflicts.
9. Much (is, are) being done to teach people to manage conflict and anger.
10. Everyone (has, have) a responsibility to learn how to manage conflict.

B. Choose the verb that agrees with the subject and write it on the line.

1. Nobody in this group ____________________ a perfectly peaceful family life.
   (has, have)
2. Each of us ____________________ some conflict at home.
   (has, have)
3. Nobody ____________________ to be told what to do.
   (likes, like)
4. As for teenagers, many ____________________ to have some say in their lives.
   (wants, want)

5. A group of family experts ____________________ that family meetings help to avoid conflicts.
(suggests, suggest)

6. Everyone ____________________ important when the entire family
(feels, feel)

____________________ asked for their opinions.
(is, are)

7. Each ____________________ more likely to respect the others' opinions and less likely to fight.
(is, are)

C. Some of the following sentences have errors in subject-verb agreement. Cross out the incorrect verb and write the correct verb above it. If a sentence has no error, write *C* on the line.

____ **1.** If somebody want to avoid conflict, that person shouldn't gossip.

____ **2.** No one trust a person who talks behind others' backs.

____ **3.** When it comes to rumors, few is likely to be true.

____ **4.** Of all my friends, not one gossips.

____ **5.** The group are all very good friends.

____ **6.** Nothing are worse than ridiculing others.

____ **7.** Many think constructive criticism is all right, though.

____ **8.** Everyone just want to be respected and admired.

D. Some of the sentences in the following paragraph have errors in subject-verb agreement. On separate paper, rewrite the paragraph, fixing any subject-verb agreement errors you find.

My work team have attended several classes on conflict management. Everybody have learned that a mishandled conflict hurts the team effort. And everyone now know how conflict leads to low morale and a "why bother?" attitude. Ignoring problems can make things worse. When a conflict between two people goes unresolved, each feel misunderstood and angry. Tension builds, and people take sides. Then someone often make a cutting remark, causing more hurt feelings. Before anyone know it, a new conflict has begun. When the team have conflicting ideas, we can't get our work done. And when we don't do our job, the company are hurt too.

How to Mediate a Conflict

Have you ever been caught in the middle of a dispute between family members, neighbors, or co-workers and not known what to do? Here are some steps you can use to mediate conflicts effectively. Remember that as a mediator, you must remain neutral—you cannot take sides.

1. Call a formal meeting. Everyone involved in the conflict should be present at the meeting. Stay neutral by not agreeing, consoling, or sympathizing with anyone.

2. Explain the purpose of the meeting. Tell the disputants that your goal is to find out what happened. Listen to one person's side of the story first, then the other side. Explain that you do not want to hear about old disputes, only about the current dispute.

3. Keep the meeting on task. Tell the disputants to talk to you, not to each other, and to listen without interrupting. Stop any remarks, bickering, and loud sighing as soon as they begin. The disputants should only tell how *they* see the situation, not how they think the *other* person sees it. Ignore any questions asked of you.

4. Review and sum up each side's view of the situation. Ask if the disputants agree with your summaries. Revise your statements accordingly.

5. Ask for a plan of action. Clarify and accept any suggestion except for an "I don't know" answer. Avoid making your own suggestion. Repeat the suggestion to the other disputant, and ask what he or she thinks about the suggestion. If the disputant rejects the plan, then ask that person for a suggestion. Continue this process until all parties agree with a plan of action.

6. Review and sum up the action plan. State your understanding of the plan, and ask if this is the plan they have agreed to put into action. If they say no, then ask for their suggestions again.

7. Put the plan in writing. Once each disputant agrees with a plan, put it in writing so everyone knows what they've agreed to. Then ask each party to sign the plan.

8. Follow up. Schedule a follow-up meeting to check whether each party is doing what they agreed to do. Congratulate the parties on any success they've had. If the plan has not been completely successful, ask the parties for suggestions on making it better.

Choose the best answer to each question.

1. Which device did the author use to capture your attention at the beginning of the article?
   (1) varying sentence length
   (2) using exaggeration
   (3) stating personal thoughts
   (4) asking a question

2. How did the author's use of boldfaced type work for you?
   (1) I found out that I should make suggestions.
   (2) I learned that no two people see a dispute the same way.
   (3) I quickly found the important steps in the process.
   (4) I know it's important to keep a meeting on task.

Read the following situation. Then choose the best answer to each question.

SITUATION: *Two teenage sisters, Rose and Shawna, have been arguing all day. Their mother finally steps in.*

3. According to the article on page 32, what is the first thing their mother should do?
(1) Sit down with both of her daughters.
(2) Separate the girls until they can get along.
(3) Meet with Rose alone.
(4) Meet with Shawna alone.

4. Shawna tells her side of the story first. She starts out by saying, "It all began three years ago when we had to share a room." According to the article, what should her mother say?
(1) "What happened three years ago?"
(2) "What happened today?"
(3) "What does sharing a room have to do with it?"
(4) "Why can't you girls get along?"

5. When Rose has her turn to speak, she says, "Shawna says that I never return anything that I borrow, and when I do return something, it's dirty." According to the article, what should her mother say?
(1) "Rose, I want to know how *you* see the situation."
(2) "Well, Rose, *do* you return Shawna's clothes?"
(3) "Shawna, is that how *you* feel?"
(4) "Shawna, don't let Rose borrow your clothes."

6. According to the article, which of the following is an acceptable response when their mother asks for a plan of action?
(1) "Does it even matter?"
(2) "Why bother? She won't do it anyway."
(3) "How about if I clean anything that I borrow and then return it right away?"
(4) "I don't know. What would you do, Mom?"

7. As they talk, the girls make the following statements. Which do you think describes the cause of their problem?
(1) Rose says, "Shawna hates me."
(2) Rose says, "Shawna didn't say I *couldn't* take her clothes."
(3) Shawna says, "Rose borrowed my new outfit a week ago, she hasn't returned it, and she hasn't even washed it."
(4) Shawna says, "It's impossible to share a room with someone like her."

8. The mother asks the girls to suggest an action plan. They make the suggestions below. Which idea is most likely to solve the problem?
(1) Shawna says, "I want my own room."
(2) Shawna says, "Tell Rose never to touch my stuff ever again."
(3) Rose says, "If Shawna's so mad, she should just take some of my clothes."
(4) Rose says, "Whenever I borrow Shawna's clothes, I'll wash them the next day and then give them right back."

▶ Lesson 10

Think About It: Understand Chronological Order

The events in a story are not always presented in the order in which they happened. Readers can use dates and other clues about time to figure out the **chronological order,** or the order in which things happen in time.

Tip When dates and words don't give an exact time for an event, you can often infer the time from other details in the story.

Read the biographical sketch below. Then answer the questions that follow.

When I Grow Up . . .

Remember when you were young and people asked, "What do you want to be when you grow up?" Well it's a good thing some of us changed our minds over the years. Otherwise, our society would consist mostly of baseball players, firefighters, cowgirls, and princesses. I recently met someone, however, who made a childhood dream come true.

That lucky person was 43-year-old firefighter and paramedic Nancy Connolly, whose co-workers recently voted her Volunteer Firefighter of the Year. "This award is in honor of Nancy's good and thorough work as a paramedic and firefighter," says Fire Chief O'Brien, "as well as for her commitment to teaching fire safety to community groups and youngsters in scouting and various other organizations."

Connolly's success had its roots in her childhood. "When I was five, I wanted to be a cowgirl," she recalls. "At that time, Dale Evans was the only woman on TV who was fairly independent for a married woman and who had a pretty exciting life fighting all those outlaws. Of course, as I got a little older, I realized that cowgirls were a rare breed in Cleveland. I think I was eight when a new show came on TV. It was about a fire department rescue squad that rushed to car accidents and fires. That's when I knew that I wanted to be a firefighter who rescued people and treated their injuries."

But in the mid-1970s she learned that women were not allowed to be firefighters. So instead she went to nursing school, worked at a hospital, got married, and had three children. Fifteen years later, Connolly and her family moved to a suburb near Pittsburgh. There she read in the newspaper that applications were being accepted for men and women who wanted to be volunteer firefighters.

"My family encouraged me to apply. I took EMT (Emergency Medical Technician) classes at the community college and started a physical training program," says Connolly. "I worked really hard, but I still couldn't believe it when they accepted me. I was a nervous wreck at first, but the men in the department were very encouraging."

Connolly is pleased with her award. But after eight years in the department, she tries to keep things in perspective. "One thing that being a firefighter teaches you is that nothing can be taken for granted," she says. "I'm just thankful that right now I'm doing what I always wanted to do. I feel like my childhood dream has finally come true. How many people can say that?"

1. Finish the time line below.

1950s	Born Lives in Cleveland
Age 5	____________________
__________	Dreams of being a firefighter
Mid-1970s	____________________
Early 1990s	____________________
	Takes EMT classes and physical training
	____________________
Late 1990s	____________________
	Feels she's achieved her childhood dream

2. Briefly describe Nancy Connolly's attitude toward work.

____

____

3. Nancy Connolly became a firefighter and paramedic about 15 years
(1) before having three children
(2) after becoming a nurse
(3) after moving to suburban Pittsburgh
(4) before becoming Volunteer Firefighter of the Year

4. Dale Evans affected Connolly's future dreams because
(1) Connolly wanted to chase outlaws
(2) Evans was married
(3) Connolly watched too much TV
(4) Evans was a good female role model

5. Which of the following does *not* describe Nancy Connolly?
(1) hard-working
(2) dedicated
(3) capable
(4) selfish

6. What effect does being honored by her co-workers have on Connolly?
(1) She thinks she's better than other firefighters.
(2) She takes her work for granted.
(3) She doesn't make a big deal about it.
(4) She now dreams of being a fire chief.

▶ Lesson 11

Think About It: Interpret a Monologue

In a monologue, one character is doing all the talking. By **interpreting the monologue** you can better understand both the character and the character's ideas.

Tip A monologue often builds in intensity. Look for an important point the character is making near the end of the monologue.

Read the monologue below. Then answer the questions that follow.

Andrew, the speaker in the monologue below, is a 30-year-old divorced man who lives alone. He and a friend are having dinner at an expensive restaurant.

Whose Fault Is It Anyway?

ANDREW: Listen, the service in this restaurant is no different from the service we get anywhere else in this so-called "service economy." It's all bad! I have to admit, though—maybe it's just my imagination—but things seem to be getting even worse.

For example, the other day I went to the dry cleaners to pick up my clothes. I wasn't planning to go there at that time, so I didn't have the cleaning ticket with me. By the time I escaped from the dry cleaners with my clothes thrown over my shoulder and a much lighter wallet in hand, I was in a terrible mood. Why? Because the clerk had made me feel irresponsible and guilty for asking her to type the seven digits of my phone number into her computer system in order to get my ticket number. I didn't even get a thank you for taking my business there!

Then there was the day I stopped at the ice cream shop on my corner to pick up a gallon of their cinnamon ice cream. Customers were lined up outside the door, waiting impatiently for their turn to reach the counter and give their order. Twenty-five minutes later I stumbled out the door with two half-gallons of ice cream in my arms. Why did it take so long? Because the two teenagers working the counter were taking no chances on wearing themselves out by moving faster than a snail's pace!

But the worst service I received lately was just last evening, when I telephoned a local restaurant and asked for delivery of their special chicken and pasta dinner. It took three phone calls, two trips by their delivery man, and two and a half hours before I received exactly what I had ordered. It was so aggravating that I lost my appetite and ended up skipping dinner that night.

Who's to blame for all the bad service we get? Maybe it's all the clerks at all the dry cleaners who make their customers feel like grade school kids who forgot their homework. Maybe it's all the owners of ice cream shops who don't train their employees to work faster during busy times. Maybe it's all the restaurant order takers who don't listen, and their restaurant managers who act as if their customers are a nuisance.

Maybe—but maybe we should look closer to home too. After all, who still goes to the same dry cleaners because it's near his house? Who keeps going to the ice cream shop because he likes cinnamon ice cream? Who continues to order dinner for delivery because he doesn't feel like cooking or eating out? *I do!* And so do a lot of other customers—you included! We don't demand better service—or when we do, we don't follow through by taking our business elsewhere. We're getting exactly what we deserve. *Bad service!*

1. Check all the statements that the speaker seems to be saying.

____ **a.** One reason service is bad is that workers have a bad attitude.
____ **b.** Customers who are in a bad mood deserve bad service.
____ **c.** People deserve what they get if they aren't going to demand good service.
____ **d.** Workers would have a better attitude if they were trained properly.
____ **e.** Workers should listen carefully to their customers.
____ **f.** We cannot prevent bad service in our society.
____ **g.** Customers should take their business elsewhere when they receive bad service.
____ **h.** Workers should embarrass a customer who is irresponsible.

2. The speaker believes that bad customer service
(1) is becoming steadily worse
(2) happens only from time to time
(3) is more likely to occur at the dry cleaners
(4) is at its worst in the restaurant business

3. Which of the following is *not* an example of exaggeration that the speaker uses to emphasize his point?
(1) "I escaped from the dry cleaners"
(2) "a much lighter wallet in hand"
(3) "were taking no chances on wearing themselves out by moving faster than a snail's pace"
(4) "It took three phone calls, two trips by their delivery man, and two and a half hours"

4. The speaker believes that bad service should be blamed on
(1) workers alone
(2) both workers and customers
(3) customers alone
(4) restaurant managers and order takers

5. What is the theme, or main message, of this monologue?
(1) the laziness of teenage workers
(2) the disappearance of good customer service
(3) the pressures of modern life
(4) the demanding nature of customers

▶ Lesson 12

Think About It: Analyze Problems and Solutions

A **problem** is something that needs to be fixed, and a **solution** is what fixes the problem.

Tip When looking for good solutions to problems in a reading selection, ask yourself, "What's the cause of the problem? Does the solution eliminate the cause? Or does the solution cause more problems?"

Read each paragraph. Then finish the problem/solution work sheet and answer the question that follows.

April Zorich is a supervisor at a metals company. She had to switch departments in order to get a promotion because there wasn't an opening in the department she had worked in. The workers in her new department didn't know her skills and qualifications. They resented the fact that she moved into their department to get promoted. April says, "I'm a very determined person who's willing to really work at this job. But I had to work twice as hard to prove to these workers that I'm capable and deserving of my promotion. It certainly would have been a lot easier if I could have been promoted in my old department."

1.

Problem/Solution Work Sheet

Step 1. What is the problem?

Workers in April's new department resented her.

Step 2. What causes are identified?

____

____

Step 3. What solution is given?

____

____

2. Did the solution eliminate the cause? ______________________________

Thelma Jordan is a customer service representative at an airline's lost baggage counter. "By the time customers get to me, they're pretty frustrated and often take out their anger on me. Usually they calm down and give me the information I need when I explain that there are only two people at the counter who care what happens to their bags. And one of them—me—can find the bags only with help from the other one."

3.

Problem/Solution Work Sheet

Step 1. What is the problem?

Customers take their anger out on Thelma. ____________________

Step 2. What cause is identified?

____

____

Step 3. What solution is given?

____

4. Did the solution eliminate the cause? ______________________

Read this paragraph. Then choose the best answer to each question.

"A big part of my job is knowing how to get along with people," says Ed Beamon, a janitor at several apartment buildings. "All the tenants have different ideas about how things should be done at their building. Some of the people are easygoing and don't complain. Some of the others, though, like to tell me what I'm doing wrong. Then they go on to tell me how I should do my job. I know I can't please all of them, so I smile and nod my head. Then I thank them for taking the time to tell me what they think. My job's easier if I let the tenants know that I appreciate their comments—even though sometimes I don't."

5. How does Ed eliminate the cause of his problem?
(1) He changes the way he does his job.
(2) He disappears to one of his other buildings.
(3) He tells tenants not to complain.
(4) He thanks tenants for their suggestions.

6. Which of the following statements best describes Ed's attitude toward his work?
(1) My job is easier if the tenants and I get along.
(2) No one should tell me how to do my job.
(3) It doesn't matter if I get along with the tenants.
(4) I want all the tenants to like me.

▶ Writing Skills Practice: More Subject-Verb Agreement

Verbs must agree with their subjects. Watch out for these special problems.

1. **Compound subjects.** Subjects joined by *and* are plural. A singular subject followed by such words as *plus, as well as, in addition to,* and *along with* needs a singular verb.
2. **Interrupting words.** Sometimes a phrase or clause comes between the subject and the verb. To choose the correct verb form, look at the subject and ignore the interrupting words.
3. **Inverted structure.** In an inverted sentence, the verb comes before the subject. Identify the subject and then make the verb agree with it.
   - Many questions have an inverted structure.
   - Sentences beginning with *Here* or *There* are often inverted.
   - Sometimes an introductory phrase causes an inverted structure.

A. The subject in each sentence is in **bold** type. Underline the verb that agrees with each subject.

1. **One** of Rodney Robbins's customers (is, are) not happy with him.
2. The two **trees** in Mrs. Green's yard (is, are) giving her problems.
3. Some **branches** on her old elm tree (is, are) dead.
4. There (is, are) many **branches** on the maple tree that hang too low over the sidewalk.
5. Also, **one** of the tree's branches (is, are) leaning against the house.

B. Underline the subject of each sentence. Write the correct form of the verb on the line.

1. (Wasn't, Weren't) ____________________ the workers on Rodney's landscaping crew supposed to prune both trees?
2. (is, are) Here ____________________ the instructions that Rodney wrote on the work order.
3. (is, are) Included in the instructions____________________ the order to prune both trees.
4. (is, are) The foreman of the workers ____________________ going to be in trouble.
5. (is, are) There ____________________ another crew that will be sent back to do the work.
6. (does, do) What other work ____________________ Rodney's company handle?
7. (is, are) Here ____________________ a flyer advertising the company's services.
8. (is, are) One of Rodney's favorite jobs ____________________ designing landscapes.

9. (is, are) What ____________________ Rodney's design plans for Mrs. Green's house?

10. (is, are) There ____________________ quite a few plants that will grow under shade trees.

C. Choose the best answer to each question.

1. Which sentence does *not* have the correct verb form?
(1) Rodney's friends in the plumbing business install lawn sprinkler systems.
(2) When does Rodney's friends install the sprinkler systems?
(3) The sprinklers that go underground are installed before landscaping.
(4) The price that his friends charge is fair.

2. Which sentence does *not* have the correct verb form?
(1) Do the plumbing company's workers drain the water from the system before winter?
(2) There are brochures for the sprinkler systems showing their prices.
(3) My neighbors across the street speak highly of the company's work.
(4) There is some neighbors in the next block who also like their work.

D. Some of the sentences in the following paragraph have errors in subject-verb agreement. Cross out any verbs that don't agree with their subjects. Write the correct verbs above them.

How does landscapers and other outdoor workers survive a summer heat wave? Actually, there are many things that outdoor workers can do to stay cool. Some of Rodney's workers thinks their mental attitude gets them through the heat. There is times when they simply ignore the soaring temperatures. What else is outdoor workers doing to beat the heat? Workers in one company says they drink lots of water and stay in the shade as much as possible. Workers in another company likes to start early to escape the hottest hours of the day. Does this mean that outdoor workers don't get much work done in summer? Not at all. There are not much difference between a summer heat wave and a winter cold spell as far as people who work outdoors is concerned. They just ignore the weather and do their jobs.

Trying to Make It Work

"You're *not* changing jobs again, are you?" "Wasn't that your third job this year?" "How long will you stay in *this* job?" "I'm afraid to ask where you're working tomorrow!"

All right, already! Perhaps I deserve comments and questions like these, but at least I'm not afraid to try different jobs. No one can say that I haven't tried to make each job work out better. It's just that . . . well, things happen.

My first job was setting up special displays at a grocery store. You know, I was the person who stacks rolls of toilet paper or boxes of cookies or cases of soft drinks into tall pyramids at the end of an aisle. I took on a very creative attitude toward this work, but perhaps I should have paid more attention when my boss, the store manager, explained the art of stacking these goods so they wouldn't come tumbling down. The first time a display collapsed, my boss was fairly nice about it. The second time, he yelled a little. The third time, I volunteered to take an early and extended vacation without pay. That was when he complimented me on my problem-solving skills.

My next job was waiting on tables at a pizza parlor. I figured that I could handle this job because I'd had a lot of experience ordering pizza over the years. There were a few minor problems, though. I never knew there were so many different ways to order a pizza, and customers could get real picky over the tiniest details. After a while, my boss started deducting from my paycheck for every wrong order that I brought back to the kitchen. I left this job when I started to owe them!

Finally, there was my most recent job at a bakery. For hours I stood with my back toward the revolving shelves of a huge hot oven, having boards of cookie dough drops shoved at me by a sour-faced co-worker. My job was to shake brightly colored sugar sprinkles onto the drops, lift the board of glittering dough, and shove it into the oven. I was also responsible for pulling boards of baked cookies from the oven and shoving them toward a glum-faced worker on the other side of me. I shook, lifted, shoved, and pulled over and over again until I was half blind from all the sugar in my eyes. The more I rubbed my eyes, the slower I worked, and the more often everyone's work had to stop so I could pull burnt cookies from the oven. In my second month on the job, I quit, explaining that I had developed a severe allergy to sugar sprinkles. I don't think my co-workers were sorry when I left!

I don't have a clue what my next job will be, but I've eliminated three possibilities in the food industry. One thing's for sure, though. I've learned something from each job, and I'll use that knowledge when I consider my future job options. I don't want to continue this trend of quitting jobs. But at least now when I'm asked, "Do you have previous job experience?" I can honestly say, "Yes," and hope they don't ask for references!

Choose the best answer to each question.

1. When did the grocery store manager yell at the speaker?
(1) when he quit
(2) when he wasn't paying attention as the boss explained his job to him
(3) when his second food display collapsed
(4) when he took a vacation

2. "An early and extended vacation without pay" is the speaker's way of saying that
(1) he had worked long enough to deserve time off
(2) the boss would give him a fourth chance
(3) he was leaving the job
(4) the boss would reward him for his efforts

3. By complimenting the speaker on his problem-solving skills, the grocery store manager implied that
(1) the speaker himself was the problem
(2) the speaker had finally learned how to stack goods
(3) stacking goods was a difficult problem that needed to be solved
(4) the speaker's talents were being wasted on the stacking job

4. What caused the speaker's problem at the pizza restaurant?
(1) waiting on tables too slowly
(2) not getting enough tips
(3) being rude to customers
(4) making mistakes on orders

5. What caused the problem at the bakery?
(1) The speaker couldn't work fast enough.
(2) The speaker was allergic to sugar.
(3) The other workers did not like the speaker.
(4) All the cookies were being burned.

6. As a worker, the speaker can best be described as
(1) unlucky
(2) careless
(3) hard-working
(4) demanding

7. When the speaker says, "I've eliminated three possibilities in the food industry," he means that
(1) he doesn't like working with food
(2) he knows he doesn't want any of those jobs again
(3) there is no longer a need for those three jobs
(4) no one else would ever hire him for any food service jobs

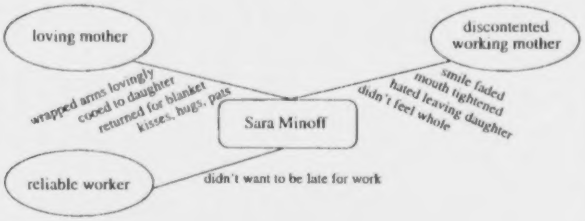
8. As a person, the speaker can be described as
(1) immature
(2) bitter
(3) serious
(4) dependable

Answer Key

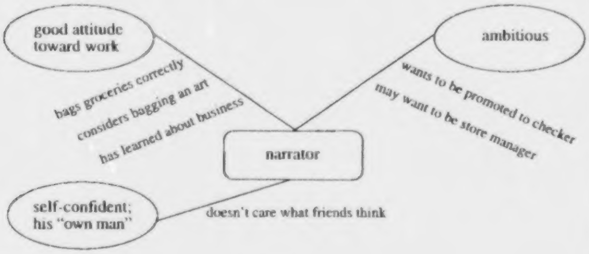
Lesson 1

Think About It: Understand Characterization (p. 4)

1. Sample answer:


loving mother
discontented working mother
wrapped arms lovingly
cooed to daughter
returned for blanket
kisses, hugs, pats
Sara Minoff
smile faded
mouth tightened
hated leaving daughter
didn't feel whole
reliable worker
didn't want to be late for work

2. (1)
3. (4)
4. Sample answer:


good attitude toward work
bags groceries correctly
considers bagging an art
has learned about business
narrator
ambitious
wants to be promoted to checker
may want to be store manager
self-confident; his "own man"
doesn't care what friends think

5. (2)
6. (1)

Lesson 2

Think About It: Identify Mood (p. 6)

1. Possible answers: outsized in-ground pool, giant kidney, walled in blue, murky water, dense brown goo, slithers, scraping, hour after hour, back and forth, sunburned skin, tightness of aching muscles, shade at pool's edge, icy drink
2. Answers may vary. Sample answer: boredom, resentment, unpleasantness
3. (2)
4. (1)
5. (3)
6. (4)
7. Sample answer: The pool cleaner dislikes his job and resents those who own the pools he cleans.

Lesson 3

Think About It: Compare and Contrast (p. 8)

1. (4)
2. (4)
3. (1)
4. (2)
5.

What is shown on the graph?	Compare: Look for similarities	Contrast: Look for differences
The unemployment rate in April 1996 and April 1997	The unemployment rate was between 4% and 7% in both 1996 and 1997.	The unemployment rate was higher in 1996.
The unemployment rate between 1996 and 1997 in different U.S. regions	The unemployment rate in the South and the Midwest was around 4% to 5%. The unemployment rate in the Northeast and the West was around 5% to 6%.	The unemployment rate was highest in the West and lowest in the Midwest. The Northeast had the second highest rate, and the South the second lowest.
Changes in the unemployment rate between April 1996 and April 1997	The unemployment rate dropped less than 1% in every region between 1996 and 1997.	The unemployment rate dropped most in the West, less in the South, and least in the Northeast and Midwest.

6. Sample answer: In 1997 unemployment was lower in the four regions of the United States than in 1996.

Writing Skills Practice: Commonly Confused Words (p. 10)

A. 1. whose; who's
   2. its
   3. your; you're
   4. it's; its
   5. their, there

B. 1. C
   2. its
   3. your
   4. C
   5. there
   6. Who's
   7. They're

C. The following sentences should be checked: 2, 3, 4, and 5
   2. I don't know **who's** coming to the meeting next week.
   3. You didn't replace the computer disk in **its** jacket.
   4. **They're** looking for a way to increase sales.
   5. **You're** the only employee to tell me about this problem.

BEST COPY AVAILABLE

D. 1. its
2. your
3. C
4. their
5. C
6. C
7. Whose
8. Their
9. There

Reading Skills Practice (p. 12)

1. (2)
2. (2)
3. (1)
4. (4)
5. (3)
6. (1)
7. (1)
8. (3)

▼ Lesson 4

Think About It: Make Inferences (p. 14)

1. The following statements should be checked: a, b, d, and e.
   a. Details: Carlos eased himself into the chair, leaned back, and crossed his legs.
   b. Detail: Carlos asked why Mr. Mosher wanted to see him.
   d. Details: He sits at a desk, has workers in his office, and is giving Carlos a raise.
   e. Detail: He gives Carlos credit for keeping the machines running. He's giving Carlos a raise.
2. The following statements should be checked: b, c, and d.
   b. Detail: calloused, grease-stained hands
   c. Detail: Carlos's eyes widen, he looks down, he refuses the raise.
   d. Detail: Carlos tries to get a raise for his workers too.
3. (3)
4. (2)
5. (4)
6. (4)
7. Sample answer: Both men likely had respect for each other.

▼ Lesson 5

Think About It: Apply Information (p. 16)

1. The following statements should be checked: b, c, and d.
2. Sample answer: Yes. You could be eligible for workers' compensation benefits because your job is located in Illinois and your carpal tunnel syndrome was caused accidentally by the repetitive movements of your fingers as you type.
3. (3)
4. (2)

▼ Lesson 6

Think About It: Recognize Objective and Subjective Writing (p. 18)

1. a. O
   b. S
   c. O
   d. S
   e. O
   f. O
   g. S
2. (3)
3. (1)
4. The following statements should be checked: a, b, and d.
5. Sample answer: The processing centers of the U.S. Postal Service have become very high-tech. I work in a processing center where my co-workers and I use machines to process about 3 million pieces of mail each day. The machine I operate is called an advanced facer-canceler. This machine *faces* standard-sized first-class letters in one direction and *cancels* each stamp by printing a postmark on it. By the time the mail comes to my machine, though, it has already gone through an automatic culler machine that is supposed to remove packages and any letters that aren't standard sized. Sometimes an oversized or bent letter slips through the culler and heads toward the facer-canceler. My job is to pull out this stray mail before it reaches the facer-canceller. If one of those letters gets by me and winds up in the facer-canceler, then the facer-canceler will become jammed with hundreds of crumpled letters. A jammed facer-canceler slows down the process because any bent letters have to be canceled by hand.

Writing Skills Practice: Pronoun Agreement (p. 20)

A. 1. Pedro
2. report
3. company
4. session
5. co-workers
6. suggestions
7. report
8. conclusion
9. Pedro
10. Pedro, wife

B. 1. it
2. it
3. hers
4. her
5. it
6. it
7. her
8. its
9. her

C. There are different ways to correct the pronoun problems. Here are sample answers:
  1. Tony and Ben are making speeches at the awards dinner. Their speeches are about groundbreakers in the world of sports.
  2. Tony is nervous because he's not used to making speeches.
  3. OK
  4. While Tony and Ben discussed their ideas, Tony took notes.
  5. Then each speaker decided which ideas to include in his speech.
  6. Tony and Ben wrote their own speeches and then exchanged them for editing.
  7. After Tony and Ben revised their speeches, Tony practiced his presentation.
  8. When Ben told Tony to relax, Tony asked him how he stayed so calm.
  9. OK
  10. At the awards banquet, the audience applauded both of the speeches.

D. 1. (1)
  2. (4)

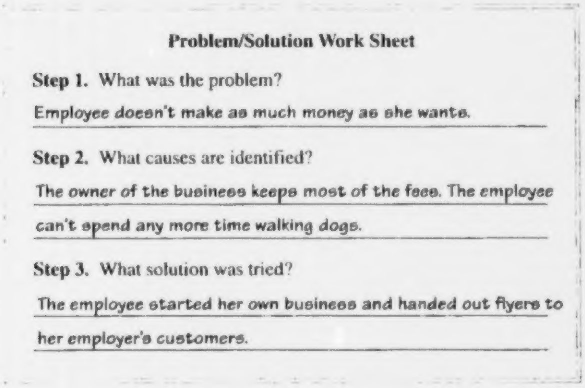
Reading Skills Practice (p. 22)

1. (1)	5. (1)
2. (2)	6. (3)
3. (2)	7. (4)
4. (4)	8. (2)

▼ Lesson 7

Think About It: Recognize Problems and Solutions (p. 24)

1.



Problem/Solution Work Sheet

Step 1. What was the problem?

Employee doesn't make as much money as she wants.

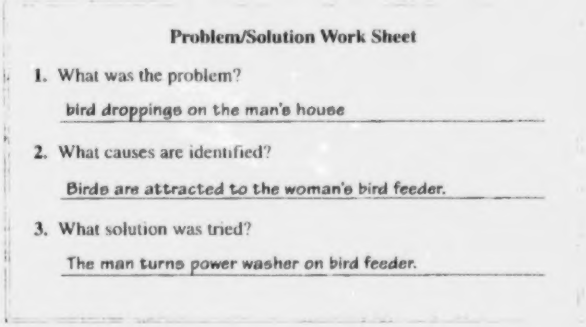
Step 2. What causes are identified?

The owner of the business keeps most of the fees. The employee can't spend any more time walking dogs.

Step 3. What solution was tried?

The employee started her own business and handed out flyers to her employer's customers.

2. No. Yes, the solution caused the employee to be fired.
3. Possible solutions: (1) The employee could have talked with her employer about earning more per dog that she walks. (2) The employee could have begun her own business on her own time with new customers.
4.



Problem/Solution Work Sheet

1. What was the problem?

bird droppings on the man's house

2. What causes are identified?

Birds are attracted to the woman's bird feeder.

3. What solution was tried?

The man turns power washer on bird feeder.

5. (3)
6. (2)

▼ Lesson 8

Think About It: Apply Ideas (p. 26)

1. Sample answers:

Step	How Paula could apply the step to her situation
1. Define the cause of the conflict.	Jan does not want to follow the manager's work instructions.
2. Think of two or three plans to resolve the conflict.	1. Don't work with Jan again. 2. Tell the manager. 3. Tell Jan what the manager said.
3. Consider the consequences of each plan.	1. Co-workers have to work together. 2. Jan will get in trouble. 3. Jan might get mad.
4. Put your plan into action.	Try plan 3 first. Explain that she'll follow instructions because she needs this job.

2. (2)
3. (4)

▼ Lesson 9

Think About It: Analyze Writer's Craft (p. 28)

Sample answers:

Device	Examples	How It Works
Colorful language	"I went ballistic!" "No way!" ". . . pop right out of their sockets." "All right!"	The informal language reminds me of how I sound when I talk.
Sentence fragments	"Ahh, the city . . ." "Crowds of people." "Thousands of cars." "Few parking spaces."	First it helped me picture the scene. Then it made me laugh. She's saying that the city is a great place to live if you like crowds and don't mind paying the price for a parking space.
Run-on sentence	"I'm not taking time off work to fight this ticket because I haven't done anything wrong and I'm not paying this city any more money for parking and that's that!"	This sentence shows how mad she is. I can picture her saying this all in one breath.
Exaggeration	"My whole salary goes toward . . ."	It's obviously not her whole salary, but she gets the point across that it's a lot of money.

Writing Skills Practice: Subject-Verb Agreement (p. 30)

A. 1. Everybody has
2. Many have
3. family creates
4. few are
5. both are
6. one handles
7. team deals
8. group bring
9. Much is
10. Everyone has

B. 1. has
2. has
3. likes
4. want
5. suggests
6. feels, are
7. is

C. 1. If somebody **wants** to avoid conflict, that person shouldn't gossip.
2. No one **trusts** a person who talks behind others' backs.
3. When it comes to rumors, few **are** likely to be true.
4. C
5. C
6. Nothing **is** worse than ridiculing others.
7. C
8. Everyone just **wants** to be respected and admired.

D. My work team **has** attended several classes on conflict management. Everybody **has** learned that a mishandled conflict hurts the team effort. And everyone now **knows** how conflict leads to low morale and a "why bother?" attitude. Ignoring problems can make things worse. When a conflict between two people goes unresolved, each **feels** misunderstood and angry. Tension builds, and people take sides. Then someone often **makes** a cutting remark, causing more hurt feelings. Before anyone **knows** it, a new conflict has begun. When the team have conflicting ideas, we can't get our work done. And when we don't do our job, the company **is** hurt too.

Reading Skills Practice (p. 32)

1. (4)
2. (3)
3. (1)
4. (2)
5. (1)
6. (3)
7. (3)
8. (4)

▼ Lesson 10

Think About It: Understand Chronological Order (p. 34)

1.

1950s	Born Lives in Cleveland
Age 5	Dreams of being a cowgirl
Age 8	Dreams of being a firefighter
Mid-1970s	Becomes a nurse, wife, and mother
Early 1990s	Moves to Pittsburgh Takes EMT classes and physical training Becomes a firefighter and paramedic
Late 1990s	Receives Volunteer Firefighter of the Year award Feels she's achieved her childhood dream

2. Sample answer: Nancy Connolly is a hard worker who loves being a volunteer firefighter.
3. (2)
4. (4)
5. (4)
6. (3)

▼ Lesson 11

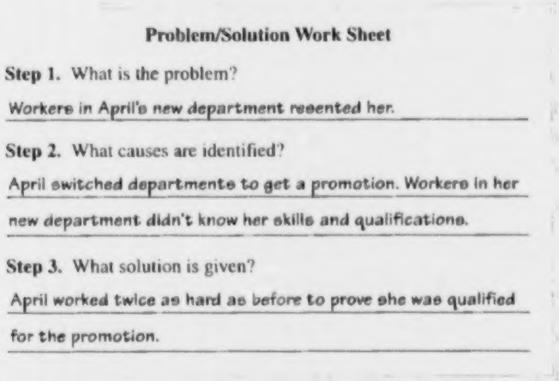
Think About It: Interpret a Monologue (p. 36)

1. You should have checked statements a, c, d, e, and g.
2. (1)
3. (4)
4. (2)
5. (2)

▼ Lesson 12

Think About It: Analyze Problems and Solutions (p. 38)

1.



Problem/Solution Work Sheet

Step 1. What is the problem?

Workers in April's new department resented her.

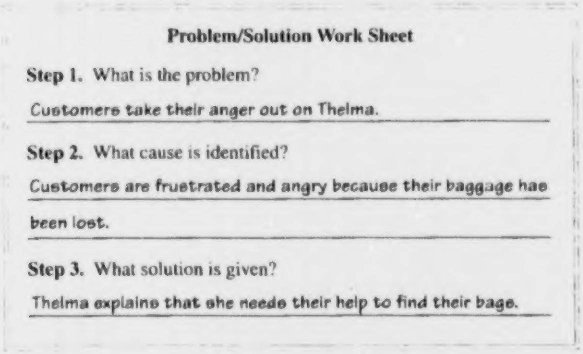
Step 2. What causes are identified?

April switched departments to get a promotion. Workers in her new department didn't know her skills and qualifications.

Step 3. What solution is given?

April worked twice as hard as before to prove she was qualified for the promotion.

2. Yes. We can infer that she proved she was qualified by working hard.
3.



Problem/Solution Work Sheet

Step 1. What is the problem?

Customers take their anger out on Thelma.

Step 2. What cause is identified?

Customers are frustrated and angry because their baggage has been lost.

Step 3. What solution is given?

Thelma explains that she needs their help to find their bags.

4. Yes, because usually customers calm down.
5. (4)
6. (1)

Writing Skills Practice: More Subject-Verb Agreement (p. 40)

A. 1. is
2. are
3. are
4. are
5. is

B. 1. **Weren't** the workers on Rodney's landscaping crew supposed to prune both trees?
2. Here **are** the instructions that Rodney wrote on the work order.
3. Included in the instructions **is** the order to prune both trees.
4. The foreman of the workers **is** going to be in trouble.
5. There **is** another crew that will be sent back to do the work.
6. What other work **does** Rodney's company handle?
7. Here **is** a flyer advertising the company's services.
8. One of Rodney's favorite jobs **is** designing landscapes.
9. What **are** Rodney's design plans for Mrs. Green's house?
10. There **are** quite a few plants that will grow under shade trees.

C. 1. (2)
2. (4)

D. How **do** landscapers and other outdoor workers survive a summer heat wave? Actually, there are many things that outdoor workers can do to stay cool. Some of Rodney's workers **think** their mental attitude gets them through the heat. There **are** times when they simply ignore the soaring temperatures. What else **are** outdoor workers doing to beat the heat? Workers in one company **say** they drink lots of water and stay in the shade as much as possible. Workers in another company **like** to start early to escape the hottest hours of the day. Does this mean that outdoor workers don't get much work done in summer? Not at all. There **is** not much difference between a summer heat wave and a winter cold spell as far as people who work outdoors **are** concerned. They just ignore the weather and do their jobs.

Reading Skills Practice (p. 42)

1. (3)
2. (3)
3. (1)
4. (4)
5. (1)
6. (2)
7. (2)
8. (1)

BEST COPY AVAILABLE

Voyager

Reading and Writing for Today's Adults

Workbook

8

Voyager is a nine-level program that combines a contemporary theme-based approach with the best elements from traditional instruction. It teaches the essential reading, writing, listening, speaking, and critical thinking skills and strategies needed by adults to function on the job and in today's diverse, rapidly changing, and information-rich society.

Student Books

Nine student books, which take students from the beginning stages of reading through the ninth reading level, form the instructional core of the *Voyager* program. Within each book, units are divided into popular themes and themes into lessons. A reading lesson – authentic literature, informational article, adult student writing, or graphic material – is the heart of each lesson. The reading comprehension, writing, and oral communication activities and skill-building exercises all relate to the reading. Lessons in the early books also teach phonics and other word recognition strategies. Throughout, *Voyager* encourages students to be active learners – engaged in thinking about and applying what they are learning.

Workbooks

Nine workbooks, one for each student book, are filled with exercises that give students extra practice with the major skills taught in the lessons.

Teacher's Resource Guides

Four teacher's resource guides help teachers make the most of *Voyager* and save valuable time. Each teacher's resource guide contains a general overview and orientation, including scope and sequence charts, lesson-by-lesson teacher's notes, extension activities for the student books, and photocopy masters for both instruction and assessment.

Placement Tool

The easy-to-use placement tool helps place students in the appropriate *Voyager* student book.

ISBN 1-56420-168-6

New Readers Press
U.S. Publishing Division of Laubach Literacy
Syracuse, New York
800-448-8878

BEST COPY AVAILABLE

Puzzles

Voyager

Reading and Writing for Today's Adults

8

Emma Iulo

New Readers Press

Voyager: Reading and Writing for Today's Adults™
Puzzles for Voyager 8

ISBN 1-56420-248-8
Copyright © 2000
New Readers Press
U.S. Publishing Division of Laubach Literacy
1320 Jamesville Ave., Syracuse, New York 13210

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Printed in the United States of America
9 8 7 6 5 4 3 2

Director of Acquisitions and Development: Christina Jagger
Content Editor: Mary Hutchison
Copy Editor: Judi Lauber
Production Director: Deborah Christiansen
Designer: Kimbrly Koennecke
Cover Designer: Kimbrly Koennecke

CONTENTS

Lesson 1 4
Lesson 2 5
Lesson 3 6
Unit 1 Review 7
Lesson 4 8
Lesson 5 9
Lesson 6 10
Unit 2 Review 11
Lesson 7 12
Lesson 8 13
Lesson 9 14
Unit 3 Review 15
Lesson 10 16
Lesson 11 17
Lesson 12 18
Unit 4 Review 19
Answer Key 20

LESSON 1

All of the answers to this puzzle are action words from the story in Lesson 1. Fill in the blanks with synonyms of the clues given here. Put the letters of those words in the other blanks on the page according to their numbers. Then you can read a comment by Dwight D. Eisenhower, U.S. president 1953–61.

Nourish	1 16 16 19	Create	4 2 10 16
Rear	3 2 5 11 16	Tote	20 2 3 3 14
Press	5 3 9 6	Launder	15 2 11 12
Pick	18 8 17 20 10	Stitch	11 16 15
Obtain	7 16 13	Mince	20 12 9 18

Dwight D. Eisenhower's comment: 1 2 3 4 5 6 7

8 9 9 10 11   4 5 7 12 13 14   16 2 11 14

15 12 16 6   14 9 17 3   18 8 9 15   5 11   2

18 16 6   2 6 19   14 9 17,   3 16   2

13 12 9 17 11 2 6 19   4 5 8 16 11   1 3 9 4

2   20 9 3 6 1 5 16 8 19.

Answers on page 20.

LESSON 2

Crack the code to learn proverbs from four countries. Each letter of the alphabet has been assigned a new letter in this code. The code is the same for all the proverbs. The first four words have been decoded. To solve the puzzle, put *O* above every *X* in the coded words, put *N* above every *D*, and so on. When you have filled in the given letters, try to guess some of the other words. Fill in those letters above the remaining words until you have cracked the code.

Germany

O N L Y   T H E   W E A R E R
X D W F   L P H   K H S Y H Y

K N O W S   ___ ___ ___ ___ ___   ___ ___ ___
O D X K N   K P H Y H   L P H

___ ___ ___ ___   ___ ___ ___ ___ ___ ___ ___.
N P X H   C V D R P H N

England

___ ___   ___ ___ ___   ___ ___ ___ ___   ___ ___ ___ ___,
V Q   L P H   N P X H   Q V L N

___ ___ ___ ___   ___ ___.
K H S Y   V L

Italy

___ ___ ___ ___ ___ ___ ___   ___ ___ ___ ___ ___ ___
G H L K H H D   N S F V D U

___ ___ ___   ___ ___ ___ ___ ___,   ___ ___ ___ ___   ___
S D T   T X V D U   B S D F   S

___ ___ ___ ___   ___ ___   ___ ___ ___ ___ ___   ___ ___
C S V Y   X Q   N P X H N   V N

___ ___ ___ ___   ___ ___ ___.
K X Y D   X Z L

China

___ ___ ___ ___   ___ ___ ___   ___ ___ ___   ___ ___ ___ ___ ___,
K P H D   F X Z   G Z F   N P X H N

___ ___ ___ ___ ___ ___ ___   ___ ___ ___ ___   ___ ___ ___ ___.
B H S N Z Y H   F X Z Y   Q H H L

Answers on page 20.

LESSON 3

Listed below are some occupations that are hidden in this puzzle. To find them, look across (→), down (↓), and on a slant (↘). Circle the words when you find them.

P	R	A	A	Z	B	D	U	C	L	N	T	S
C	O	W	B	O	Y	D	A	Q	Z	U	T	T
M	G	E	O	L	S	E	Q	N	Z	R	Y	O
A	O	R	T	U	Q	N	P	Z	C	S	D	C
C	L	R	I	V	E	T	E	R	O	E	O	K
H	I	C	F	V	K	I	C	S	Q	O	R	B
I	I	G	L	A	S	S	B	L	O	W	E	R
N	I	U	S	M	R	T	T	T	O	M	F	O
I	K	A	L	E	D	M	P	U	A	W	Z	K
S	A	R	C	H	I	T	E	C	T	G	N	E
T	R	D	Y	H	W	L	V	R	I	O	J	R
J	P	R	O	F	E	S	S	O	R	S	R	B
P	N	S	H	V	A	F	Z	Y	Q	V	Z	W

ARCHITECT
CHEF
CLOWN
COWBOY
DANCER
DENTIST
FARMER
GLASSBLOWER
GUARD
MACHINIST
NURSE
POET
PROFESSOR
RIVETER
STOCKBROKER
TUTOR

Answers on page 20.

UNIT 1 REVIEW

The answer words are all from the Unit 1 Review. Use the clues to help you fill them in. Then put the letters with numbers in the blanks at the bottom. You'll have an old saying about doing routine activity.

Group of people protesting outside a business (2 words) ___ ___ ___ ___12 ___ ___   ___ ___1 ___ ___

People in the same age range ___ ___ ___ ___ ___ ___ ___2 ___ ___ ___

Union action stopping work ___3 ___ ___ ___ ___ ___

A custom passed from parents to children ___ ___ ___4 ___ ___ ___ ___ ___ ___6

Attorney ___5 ___ ___ ___8 ___ ___

Desired, needed: Help ___ ___9 ___ ___ ___ ___ ___7

A chip on your ____ (hostile attitude) ___ ___ ___10 ___ ___ ___ ___ ___11

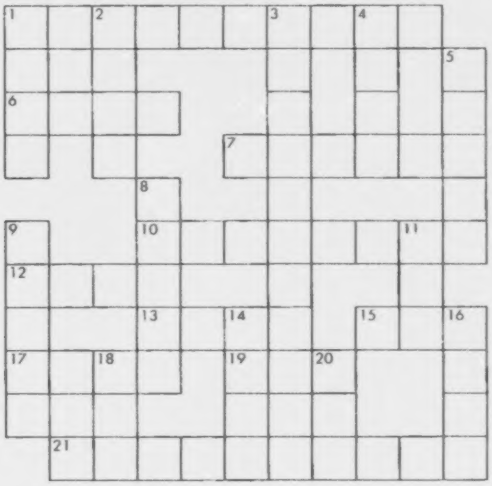
The old saying: ___1 ___2'___3   ___4 ___5 ___5   ___1 ___6   ___4

___7 ___4 ___8'___3   ___9 ___10 ___11 ___12.

Answers on page 20.

LESSON 4

Use the clues to help you fill in the words. Many of the answers are words from Lesson 4.



Across

1. To express praise
6. Tardy
7. Without noise
10. Intense feelings, as of love or hate
12. Southern vegetable with green pods
13. One who tells falsehoods
15. Female sheep
17. Opposite of lives
19. Utilize
21. Opinion about a person held by many people

Down

1. Still: "The sea is ___ tonight."
2. A spouse or companion
3. Preachers
4. Title
5. Brief written messages
8. Passes out playing cards
9. What clues are made of
11. At the present time
14. Uncle's wife
16. In numbers, opposite of odd
18. Night before a big event
20. Consume food

BEST COPY AVAILABLE

Answers on page 21.

LESSON 5

All the answer words in this puzzle end with *tion*, and they are all in the article in Lesson 5. Use the clues to help you fill in the answers. When you are done, put the letters with numbers in the blanks at the bottom to learn what the Americans with Disabilities Act is meant to prevent. The first answer is done for you.

One's state of health C O N $\underset{1}{\text{D}}$ I TION

A job, place or situation ___ ___ ___ $\underset{2}{\_\_\_}$ TION

Relationship ___ ___ $\underset{3}{\_\_\_}$ ___ ___ ___ ___ TION

Teaching and learning ___ ___ ___ $\underset{4}{\_\_\_}$ ___ TION

A refusal or denial $\underset{5}{\_\_\_}$ ___ ___ ___ ___ TION

An advancement in rank ___ ___ ___ $\underset{6}{\_\_\_}$ ___ TION

An assigned duty or use ___ ___ $\underset{7}{\_\_\_}$ ___ TION

A movement or series of movements $\underset{8}{\_\_\_}$ ___ TION

A defense or safeguarding ___ ___ ___ $\underset{9}{\_\_\_}$ ___ ___ TION

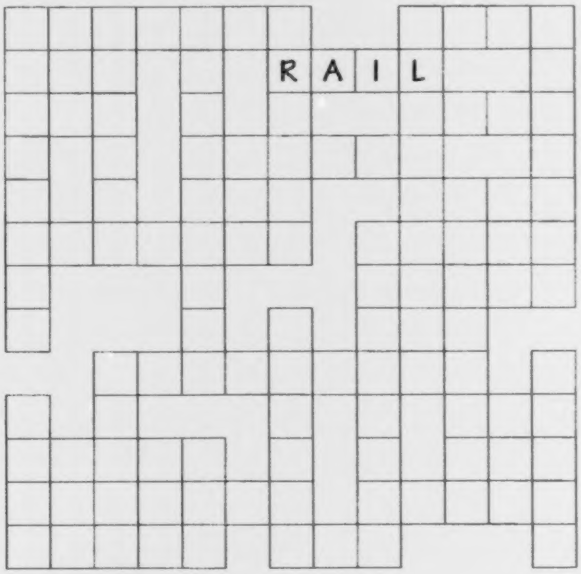
Knowledge, facts, data ___ ___ ___ $\underset{10}{\_\_\_}$ ___ ___ ___ TION

What the act prevents: $\underset{1}{\text{D}}$ $\underset{2}{\_\_\_}$ $\underset{3}{\_\_\_}$ $\underset{4}{\_\_\_}$ $\underset{5}{\_\_\_}$ $\underset{2}{\_\_\_}$ $\underset{6}{\_\_\_}$ $\underset{2}{\_\_\_}$ $\underset{7}{\_\_\_}$ $\underset{8}{\_\_\_}$ $\underset{9}{\_\_\_}$ $\underset{2}{\_\_\_}$ $\underset{10}{\_\_\_}$ $\underset{7}{\_\_\_}$

Answers on page 21.

LESSON 6

Fit each word listed below into the puzzle grid. Many of the words are from Lesson 6. Be sure to check off each word as you use it. One word has been filled in to get you started.



3 Letters
ERA
RAT
RUN
TEN
YAM

4 Letters
ABLE
CABS
CROW
✓ RAIL
SOFA

5 Letters
CLAIM
CLASS
LACED
RADIO
ROAST
UNION
WOMAN

6 Letters
ACTIVE
NOISES
SUBWAY
TRAINS

7 Letters
NEEDLES
STEWARD
TRANSIT

8 Letters
OCCURRED
PLATFORM
TERMINAL

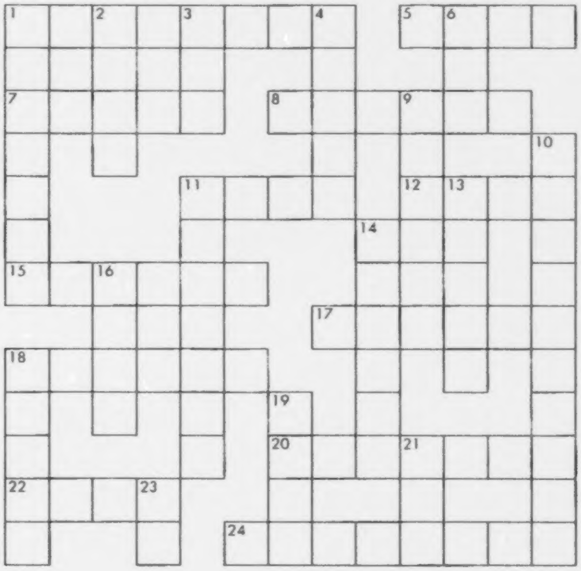
9 Letters
CONDUCTOR
SIGNALMAN

BEST COPY AVAILABLE

Answers on page 21.

UNIT 2 REVIEW

Use the clues to help you fill in the words. Then put the letters with numbers in the blanks at the bottom. You will have a comment by Henry David Thoreau.



Across

1. Sameness: ___ of opportunity
5. Occupations
7. Category, class: ethnic ___
8. Life's work
11. Close friends
12. Bee's home
14. 2,000 pounds
15. To annoy continually
17. Put money into a business for profit
18. Relating to spoken words; oral
20. A group's beliefs and traditions
22. Unwanted garden plant
24. Forefathers; family tree

Down

1. Main U.S. language
2. "Once ___ a time . . ."
3. One time around a race track
4. 12-month periods
6. To be in debt
9. Reflection of sound
10. Opposite of positively
11. Pathway through
13. Opposite of outer
14. Subways run through it
16. Uncommon
18. Opinions; ways of looking at life
19. Read quickly
21. Television sets, for short
23. "___ unto others . . ."

Thoreau's comment: ___ ___   ___ ___   ___ ___ ___ ___ ___   ___ ___ ___
17 14   13 19   10 1 18 1 16   14 6 6

___ ___ ___ ___   ___ ___   ___ ___ ___ ___   ___ ___   ___ ___ ___
3 24 14 9   21 6   7 17 18 9   2 11   6 2 16

___ ___ ___ ___ ___ ___ ___ ___ ___ ___.
11 16 1 5 2 23 13 8 9 19

Answers on page 21.

BEST COPY AVAILABLE

LESSON 7

Each of the small words on the left can be found in the missing words. All of the missing words are from Lesson 7. Use the clues at the right to help you fill in the words. Then put the letters with numbers in the blanks at the bottom to learn a Chinese proverb.

MEN	___ ___ ___ _1_ ___ ___ ___ _2_	A quarrel
RAN	___ ___ _3_ ___ ___ _4_ ___ ___	Limbs of a tree
AGE	___ ___ _5_ ___ ___ ___	Harm, hurt
DEN	___ ___ _6_ ___ _7_ ___ ___ ___	A small happening
END	___ ___ _8_ ___ ___ ___ ___ ___ _9_	Causing hurt feelings, insulting
PET	_10_ ___ ___ ___ ___ _11_ ___ ___	Formal request
ROB	___ ___ ___ _12_ ___ ___ ___	It needs a solution.
RAT	_13_ ___ ___ ___ _14_ ___ ___ ___	Based on reason
ATE	___ ___ ___ _15_ ___ ___ ___ ___ _16_	Menaces, promises harm
CAT	_17_ ___ ___ ___ ___ ___ ___ _18_	A holiday from work

Chinese proverb: _2_ _14_ _4_ _3_ _17_ _15_ _3_ _9_ _14_ _14_ _7_

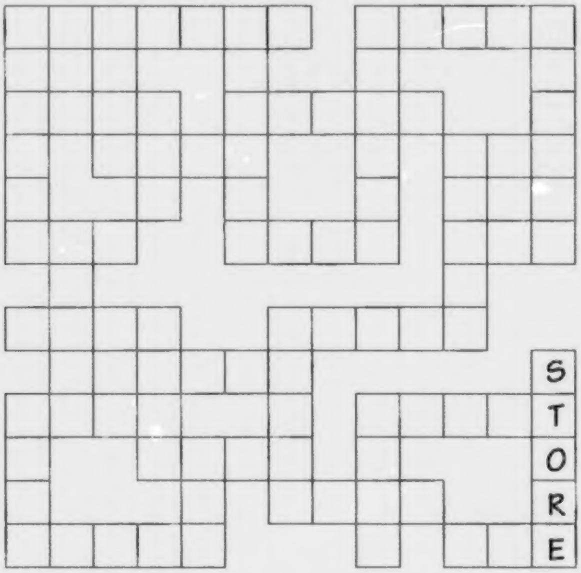
_18_ _15_ _11_ _9_ _4_ _12_ _14_ _13_ _11_ _16_ _2_ _14_ _8_ _11_ _18_ _7_

_16_ _14_ _5_ _15_ _2_ _4_ _11_ _18_ _9_ _10_ _13_ _15_ _6_ _11_ _14_ _1_ _16_.

Answers on page 22.

LESSON 8

The words listed below contain only letters from the word *CUSTOMER*. Fit each word into the puzzle grid. Be sure to check off each word as you use it. One is filled in to get you started.



3 Letters
CUE
EMU
OUR
ROT
RUE
TOE

4 Letters
CUTE
ECRU
MOST
MUTE
OURS
OUST
RUST
SOME
STEM
TERM
TOUR
USER

5 Letters
COMES
CRUST
MOUSE
OUTER
ROUTE
SCORE
SCOUR
✓ STORE
STRUM

6 Letters
CORSET
COURSE
MUSTER
SOURCE

7 Letters
COSTUME

BEST COPY AVAILABLE

Answers on page 22.

LESSON 9

Use the clues to help you fill in the answer words. Then put the letters with numbers in the blanks at the bottom. You'll have a comment by Ambrose Bierce, 19th-century American journalist and satirist.

Pickled cabbage ___1 ___ ___ ___ ___ ___5 ___ ___ ___11 ___

Young dog ___ ___ ___2

Vacation hotel ___ ___3 ___ ___10 ___ ___18

Hot or cold breakfast food ___19 ___ ___12 ___ ___4 ___

Use a loom ___6 ___ ___ ___20 ___

Gave spiritual insight ___ ___ ___16 ___ ___13 ___7 ___ ___ ___ ___ ___14

Hot dog ___ ___15 ___ ___8 ___ ___

Sweet potato ___9 ___ ___17

Ambrose Bierce's comment: ___1 ___2 ___3 ___4 ___5   ___6 ___7 ___3 ___8

___9 ___10 ___11   ___4 ___12 ___3   ___4 ___8 ___13 ___12 ___9,   ___4 ___8 ___14

___9 ___10 ___11   ___6 ___15 ___16 ___16   ___17 ___4 ___5 ___3   ___18 ___7 ___3

___13 ___12 ___3 ___4 ___18 ___3 ___1 ___18   ___1 ___2 ___3 ___3 ___19 ___7   ___9 ___10 ___11

___6 ___15 ___16 ___16   ___3 ___20 ___3 ___12   ___12 ___3 ___13 ___12 ___3 ___18.

Answers on page 22.

UNIT 3 REVIEW

Crack the code to learn three proverbs about conflict between individuals. Each letter of the alphabet has been assigned a new letter in this code. The code is the same for all the proverbs. The first five words have been decoded to help you get started. To solve the puzzle, first put *I* above every *Y* you find in the coded words. Then write *T* above every *D*, and so on. When you have filled in all the given letters, try to guess some of the other words and fill in those letters until you have cracked the code and can read the proverbs.

Sweden

I T   I S   S E L D O M   T H E
Y D   Y N   N X H Q U W   D P X

F A U L T
A F R H D   U A   U S X   T P X S

D T U   F G K R X.

Italy

D P X   Q Y N C R D X   D P F D

P F N   U S H V   U S X   N Y Q X

Y N   X F N Y H V   N X D D H X Q.

Greece

D P X   W F S   T P U

L U S D G U H N   P Y N

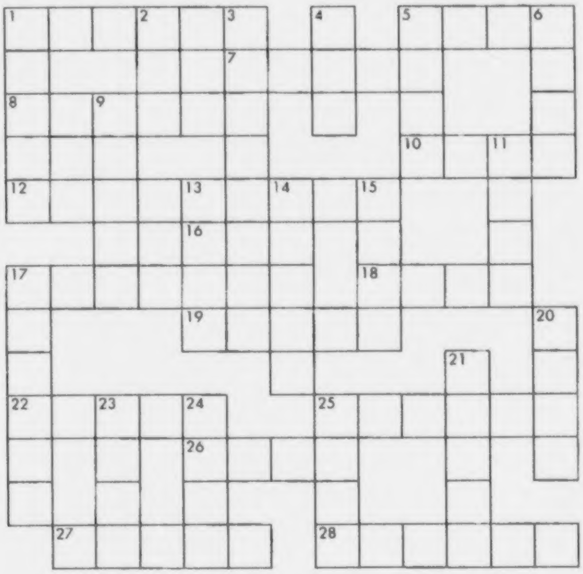
T G F D P   L U S Z R X G N

P Y N   A U X.

Answers on page 22.

LESSON 10

Use the clues to help you fill in the words. Answers use only letters from the word *PERSEVERANCE.*



Across

1. Extreme, intense, as a pain
5. Ooze, leak slowly
7. Poetry
8. Break free, get away
10. Contest involving speed
12. Wipe away, rub out
14. Short sleep
16. A chimp or gorilla
17. Pointed weapon with a long shaft
18. Container for flowers
19. Courage: It takes a lot of ___ to face danger.
22. Overhanging roof edges
25. Southern U.S. nuts, often used in pie
26. Unit used to measure land
27. Crawl
28. Black birds larger than crows

Down

1. A stage setting; a view
2. A period of time in history
3. Equally matched; having the same score
4. I am, you ___, he is
5. To scorch or burn briefly
6. To walk back and forth
9. To have an intense desire for something
11. Walking stick
13. To gain by hard work; deserve
14. Comes close
15. Create a hard road surface
17. Calm, peaceful, quiet
20. Relaxation: at ___
21. Cut into pieces: ___ a turkey
23. Turn abruptly, swerve
24. Opposite of spend
25. Fruit wider at the bottom than the top

BEST COPY AVAILABLE

Answers on page 23.

LESSON 11

The small words on the left can be found in the answer words. The answer words are from Lesson 11. Use the clues at the right to help you fill in the words. Then put the letters with numbers in the blanks at the bottom to give you a comment on attitude by Erastus Wiman, 19th-century Canadian author and business executive.

COW	___1 ___ ___ ___ ___ ___ ___ ___2	Opposite of brave
ANT	___ ___ ___3 ___ ___ ___4 ___	Creation of imagination
RAG	___ ___ ___ ___ ___5 ___ ___ ___	Searching for food
PEN	___6 ___ ___ ___ ___ ___	Occur
TAN	___ ___ ___ ___ ___7 ___ ___ ___ ___	Significant, great
RED	___ ___ ___ ___ ___8 ___ ___9 ___ ___ ___	Unbelievable
EVE	___ ___ ___10 ___ ___	At no time
OWE	___ ___11 ___ ___ ___ ___ ___ ___12	Strong, forceful
OUT	___ ___ ___ ___13 ___	Yell
RIB	___14 ___ ___ ___ ___ ___15 ___ ___	Dreadful, horrible

Erastus Wiman's comment: ___3 ___11 ___14 ___6 ___9 ___3 ___5   ___9 ___4

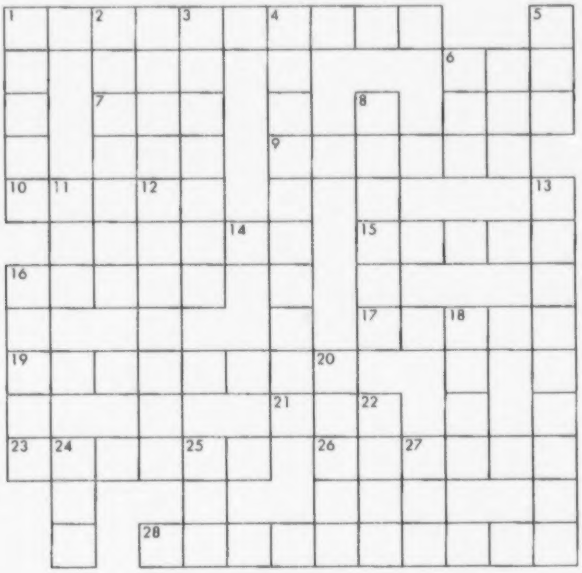
___8 ___10 ___8 ___7   ___12 ___11 ___4 ___14   ___15 ___2

___1 ___11 ___13 ___7 ___14 ___8 ___4 ___2.

Answers on page 23.

LESSON 12

Use the clues to help you fill in the words. Many of the answers are words from Lesson 12. Then put the letters with numbers in the blanks at the bottom. You will have a saying about dealing with the flow of events.



Across

1. Public eating place
6. Female deer
7. Unwell
9. Pep, vigor
10. Aids
14. One way ___ the other
15. Opposite of falsehood
16. Dental ___ (thread used in cleaning teeth)
17. To make flat or even
19. Bring into being, make
21. Opposite of in
23. Pressure, strain, tension
26. Up-to-date
28. Knowledge gained by doing: ___ is the best teacher.

Down

1. Opposite of smooth
2. Unmoving
3. Book of maps
4. Thorough study of a subject
5. Opposite of dry
6. Use a shovel
8. Relating to the mind
11. Snake-like fish
12. Fee for mailing letters
13. A stimulating task or problem
16. Adjust to see more clearly
18. Cast a ballot
20. Wit
22. From here ___ there
24. Attempt
25. Male or female
27. Payable: The bill is ___ today.

The saying: ___ ___ ___   ___ ___ ___   ___ ___ ___ ___ ___   ___ ___ ___ ___.
17 28 24   15 20 28   1 7 18 28 4   16 17 21 5

BEST COPY AVAILABLE

Answers on page 23.

UNIT 4 REVIEW

Solve this puzzle to learn publisher Katharine Graham's attitude toward her work. Write each answer on the lines to the left of the clue. Put each numbered letter above its number(s) on the bottom of the page.

$\underset{8}{\underline{\quad}}\ \underset{1}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}$	Person skilled at physical sports
$\underline{\quad}\ \underset{2}{\underline{\quad}}\ \underset{12}{\underline{\quad}}\ \underline{\quad}$	Not any
$\underset{13}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underset{3}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}$	Did not succeed
$\underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underset{4}{\underline{\quad}}\ \underset{5}{\underline{\quad}}\ \underline{\quad}$	Kitchen slicing tools
$\underset{6}{\underline{\quad}}\ \underline{\quad}\ \underset{14}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}$	Whimpers, cries plaintively
$\underset{7}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}$	Either of two equal parts of a thing
$\underset{20}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underset{16}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underset{9}{\underline{\quad}}$	Someone's life story
$\underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underset{19}{\underline{\quad}}\ \underset{10}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}$	Ocean bird
$\underset{15}{\underline{\quad}}\ \underline{\quad}\ \underset{17}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underset{11}{\underline{\quad}}$	Crushed into a pulp: ____ potatoes
$\underset{18}{\underline{\quad}}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}\ \underline{\quad}$	Whole; finished

Katharine Graham's statement: $\underset{1}{\underline{\quad}}\ \underset{2}{\underline{\quad}}\qquad \underset{3}{\underline{\quad}}\ \underset{2}{\underline{\quad}}\ \underset{4}{\underline{\quad}}\ \underset{5}{\underline{\quad}}$

$\underset{6}{\underline{\quad}}\ \underset{7}{\underline{\quad}}\ \underset{8}{\underline{\quad}}\ \underset{1}{\underline{\quad}}\qquad \underset{9}{\underline{\quad}}\ \underset{2}{\underline{\quad}}\ \underset{10}{\underline{\quad}}\qquad \underset{11}{\underline{\quad}}\ \underset{2}{\underline{\quad}}\qquad \underset{8}{\underline{\quad}}\ \underset{12}{\underline{\quad}}\ \underset{11}{\underline{\quad}}\qquad \underset{13}{\underline{\quad}}\ \underset{5}{\underline{\quad}}\ \underset{5}{\underline{\quad}}\ \underset{3}{\underline{\quad}}$

$\underset{1}{\underline{\quad}}\ \underset{7}{\underline{\quad}}\ \underset{8}{\underline{\quad}}\ \underset{1}{\underline{\quad}}\qquad \underset{14}{\underline{\quad}}\ \underset{1}{\underline{\quad}}\qquad \underset{15}{\underline{\quad}}\ \underset{8}{\underline{\quad}}\ \underset{1}{\underline{\quad}}\ \underset{1}{\underline{\quad}}\ \underset{5}{\underline{\quad}}\ \underset{16}{\underline{\quad}}\ \underset{17}{\underline{\quad}}$ —

$\underset{7}{\underline{\quad}}\ \underset{2}{\underline{\quad}}\ \underset{6}{\underline{\quad}}\qquad \underset{18}{\underline{\quad}}\ \underset{2}{\underline{\quad}}\ \underset{10}{\underline{\quad}}\ \underset{3}{\underline{\quad}}\ \underset{11}{\underline{\quad}}\qquad \underset{8}{\underline{\quad}}\ \underset{12}{\underline{\quad}}\ \underset{9}{\underline{\quad}}\ \underset{1}{\underline{\quad}}\ \underset{7}{\underline{\quad}}\ \underset{14}{\underline{\quad}}\ \underset{12}{\underline{\quad}}\ \underset{19}{\underline{\quad}}$

$\underset{20}{\underline{\quad}}\ \underset{5}{\underline{\quad}}\qquad \underset{15}{\underline{\quad}}\ \underset{2}{\underline{\quad}}\ \underset{16}{\underline{\quad}}\ \underset{5}{\underline{\quad}}\qquad \underset{13}{\underline{\quad}}\ \underset{10}{\underline{\quad}}\ \underset{12}{\underline{\quad}}$?

Answers on page 23.

ANSWER KEY

Lesson 1

FEED
RAISE
IRON
PLUCK
GET

MAKE
CARRY
WASH
SEW
CHOP

Dwight D. Eisenhower's comment: FARMING LOOKS MIGHTY EASY WHEN YOUR PLOW IS A PEN AND YOU'RE A THOUSAND MILES FROM A CORNFIELD

Lesson 2

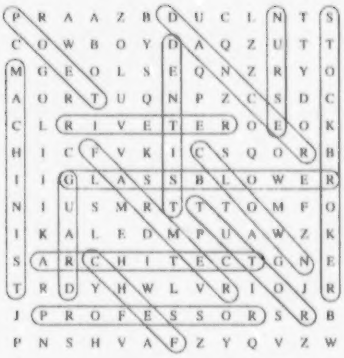
Germany ONLY THE WEARER KNOWS WHERE THE SHOE PINCHES

England IF THE SHOE FITS, WEAR IT

Italy BETWEEN SAYING AND DOING, MANY A PAIR OF SHOES IS WORN OUT

China WHEN YOU BUY SHOES, MEASURE YOUR FEET

Lesson 3



P	R	A	A	Z	B	D	U	C	L	N	T	S
C	O	W	B	O	Y	D	A	Q	Z	U	T	T
M	G	E	O	L	S	E	Q	N	Z	R	Y	O
A	O	R	T	U	Q	N	P	Z	C	S	D	C
C	L	R	I	V	E	T	E	R	O	E	O	K
H	I	C	F	V	K	I	C	S	Q	O	R	B
I	I	G	L	A	S	S	B	L	O	W	E	R
N	I	U	S	M	R	T	T	T	O	M	F	O
I	K	A	L	E	D	M	P	U	A	W	Z	K
S	A	R	C	H	I	T	E	C	T	G	N	E
T	R	D	Y	H	W	L	V	R	I	O	J	R
J	P	R	O	F	E	S	S	O	R	S	R	B
P	N	S	H	V	A	F	Z	Y	Q	V	Z	W

Unit 1 Review

PICKET LINE
GENERATION
STRIKE
TRADITION
LAWYER
WANTED
SHOULDER

The old saying: IT'S ALL IN A DAY'S WORK

ANSWER KEY

Lesson 4

C	O	M	P	L	I	M	E	N	T	
A		A				I		A		N
L	A	T	E			N		M		O
M		E			S	I	L	E	N	T
			D			S				E
W			E	M	O	T	I	O	N	S
O	K	R	A			E			O	
R			L	I	A	R		E	W	E
D	I	E	S		U	S	E			V
S		V			N		A			E
	R	E	P	U	T	A	T	I	O	N

Lesson 5

CONDI TION

POSI TION

ASSOCIA TION

EDUCA TION

REJEC TION

PROMO TION

FUNC TION

AC TION

PROTEC TION

INFORMA TION

What the act prevents: DISCRIMINATION

Lesson 6

T	R	A	N	S	I	T			C	A	B	S
E		C		I		R	A	I	L			T
R	A	T		G		A			A	B	L	E
M		I		N	O	I	S	E	S			W
I		V		A		N			S	O	F	A
N	E	E	D	L	E	S		P		C		R
A				M				L	A	C	E	D
L				A		S		A		U		
		C	O	N	D	U	C	T	O	R		U
C		L				B		F		R	U	N
R	O	A	S	T		W		O		E		I
O		I		E	R	A		R	A	D	I	O
W	O	M	A	N		Y	A	M				N

Unit 2 Review

E	Q	U	A	L	I	T	Y		J	O	B	S
N		P		A			E			W		
G	R	O	U	P		C	A	R	E	E	R	
L		N					R		C			N
I				P	A	L	S		H	I	V	E
S				A				T	O	N		G
H	A	R	A	S	S			U		N		A
		A		S			I	N	V	E	S	T
V	E	R	B	A	L			N		R		I
I		E		G		S		E				V
E				E		C	U	L	T	U	R	E
W	E	E	D			A			V			L
S			O		A	N	C	E	S	T	R	Y

Thoreau's comment: IT IS NEVER TOO LATE TO GIVE UP OUR PREJUDICES.

BEST COPY AVAILABLE

ANSWER KEY

Lesson 7

ARGUMENT

BRANCHES

DAMAGE

INCIDENT

OFFENDING

PETITION

PROBLEM

RATIONAL

THREATENS

VACATION

Chinese proverb: TO HAVE A GOOD NEIGHBOR IS TO FIND SOMETHING PRECIOUS

Lesson 8

C	O	S	T	U	M	E		C	O	M	E	S
O		T			U			O				O
U	S	E	R		S	C	O	R	E			U
R		M	O	S	T			S		O	U	R
S			T		E			E		U		C
E	M	U			R	U	S	T		T	O	E
	O									E		
O	U	R	S			S	C	O	U	R		
	S		O	U	S	T						S
T	E	R	M			R		C	R	U	S	T
O			E	C	R	U		U				O
U				U		M	U	T	E			R
R	O	U	T	E				E		R	U	E

Lesson 9

SAUERKRAUT

PUP

RESORT

CEREAL

WEAVE

ENLIGHTENED

WIENER

YAM

Ambrose Bierce's comment: SPEAK WHEN YOU ARE ANGRY, AND YOU WILL MAKE THE GREATEST SPEECH YOU WILL EVER REGRET

Unit 3 Review

Sweden IT IS SELDOM THE FAULT OF ONE WHEN TWO ARGUE.

Italy THE DISPUTE THAT HAS ONLY ONE SIDE IS EASILY SETTLED

Greece THE MAN WHO CONTROLS HIS WRATH CONQUERS HIS FOE

ANSWER KEY

Lesson 10

S	E	V	E	R	E		A		S	E	E	P
C			R		V	E	R	S	E			A
E	S	C	A	P	E		E		A			C
N		R			N				R	A	C	E
E	R	A	S	E		N	A	P			A	
		V		A	P	E		A			N	
S	P	E	A	R		A		V	A	S	E	
E				N	E	R	V	E				E
R						S				C		A
E	A	V	E	S			P	E	C	A	N	S
N		E		A	C	R	E			R		E
E		E		V			A			V		
	C	R	E	E	P		R	A	V	E	N	S

Lesson 11

COWARDLY

FANTASY

FORAGING

HAPPEN

IMPORTANT

INCREDIBLE

NEVER

POWERFUL

SHOUT

TERRIBLE

Erastus Wiman's comment: NOTHING IS EVER LOST BY COURTESY

Lesson 12

R	E	S	T	A	U	R	A	N	T			W
O		T		T		E				D	O	E
U		I	L	L		S		M		I		T
G		L		A		E	N	E	R	G	Y	
H	E	L	P	S		A		N				C
	E		O		O	R		T	R	U	T	H
F	L	O	S	S		C		A				A
O			T			H		L	E	V	E	L
C	R	E	A	T	E		H			O		L
U			G			O	U	T		T		E
S	T	R	E	S	S		M	O	D	E	R	N
	R			E			O		U			G
	Y		E	X	P	E	R	I	E	N	C	E

The saying: LET THE RIVER FLOW

Unit 4 Review

ATHLETE

NONE

FAILED

KNIVES

WHINES

HALF

BIOGRAPHY

SEAGULL

MASHED

COMPLETE

Katharine Graham's statement: TO LOVE WHAT YOU DO AND FEEL THAT IT MATTERS—HOW COULD ANYTHING BE MORE FUN?

Voyager

Reading and Writing for Today's Adults

8

Everybody loves puzzles.
Puzzles for Voyager: Reading and Writing for Today's Adults contains a variety of puzzles that students are familiar with and typically enjoy - word searches, crosswords, word scrambles, and more. Puzzles are correlated with each *Voyager* student book lesson. Books include answer keys.

Components of
Voyager: Reading and Writing for Today's Adults

9 Student Books
9 Workbooks
9 Puzzle Books
9 Vocabulary Workbooks
4 Teacher's Resource Guides (including photocopy masters)
Placement Tool
Scoring Booklets
Diplomas

ISBN 1-56420-248-8
9 781564 202482

New Readers Press
U.S. Publishing Division of Laubach Literacy
Syracuse, New York 13210
800-448-8878
www.newreaderspress.com

BEST COPY AVAILABLE

CE CETR 0118

Vocabulary Workbook

Reading and Writing for Today's Adults

Voyager

8

New Readers Press

BEST COPY AVAILABLE

Voyager: Reading and Writing for Today's Adults™
Vocabulary Workbook for Voyager 8
ISBN 1-56420-270-4
Copyright © 2001
New Readers Press
U.S. Publishing Division of Laubach Literacy
1320 Jamesville Ave., Syracuse, New York 13210

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Printed in the United States of America
9 8 7 6 5 4 3 2

Director of Acquisitions and Development: Christina Jagger
Writer: Mary Hutchison
Content Editor: Terrie Lipke
Copy Editor: Judi Lauber
Production Director: Deborah Christiansen
Designer: Kimbrly Koennecke
Cover Designer: Shelagh Clancy
Production Specialist: Heather Witt

All proceeds from the sale of New Readers Press materials
support literacy programs in the United States and worldwide.

Laubach Literacy and New Readers Press are not owned or
sponsored by Voyager Expanded Learning, Inc.

Contents

Lesson 1 4
Lesson 2 6
Lesson 3 8
Lesson 4 10
Lesson 5 12
Lesson 6 14
Lesson 7 16
Lesson 8 18
Lesson 9 20
Lesson 10 22
Lesson 11 24
Lesson 12 26
Answer Key 28

Lesson 1

A. Suffixes A suffix is added to the end of a word to change the meaning or to change how the word can be used in a sentence. Study the examples in the chart, and then add the suffixes to the words below. Use a dictionary if you are unsure of a spelling. The first one is done for you.

Suffix	Meaning	Original Word	New Word
-ance/-ence	act, process, condition	assist	assistance
-ant/-ent	person who	depend	dependent
-ure	act, process, condition	please	pleasure

1. persist + ence persistence
2. expose + ure ________________
3. inhabit + ant ________________
4. create + ure ________________
5. observe + ance ________________
6. disclose + ure ________________
7. disappear + ance ________________
8. preside + ent ________________
9. repent + ance ________________
10. compose + ure ________________

B. Which Word Fits Best? Choose the word from Part A that best completes each sentence below, and write it on the line. The first one is done for you.

1. Even though his application was originally rejected, Tom's persistence eventually got him an interview.
2. The special effects made the ________________ from outer space look real.
3. Maya had such strong feelings about the proposal that it was difficult for her to maintain her ________________ during the meeting.
4. The governor will be the ________________ of a large estate near the capitol.
5. Charity fundraisers promised to make full ________________ of how donations were spent.
6. The ________________ of his dog left the old man lonely and despondent.
7. Our office will be closed Monday in ________________ of the national holiday.
8. Candidates used TV to gain ________________ before the election.
9. When he realized the harm he had caused, Charles felt true ________________.
10. Gina is club ________________, so she presides at all our meetings.

BEST COPY AVAILABLE

C. The Prefix *re-* The prefix *re-* means "back" or "again." Write each *re-* word on the line next to its meaning. The first one is done for you.

✓rearrange
rebate
recycle
redecorated
reestablish
refrained
reimburse
rejuvenate
renegotiate
reserved

rearrange **1.** put together in a different way

__________ **2.** held back from doing

__________ **3.** make young again

__________ **4.** amount given back

__________ **5.** process something in order to use it again

__________ **6.** discuss and compromise again

__________ **7.** pay back

__________ **8.** changed in appearance

__________ **9.** put in place again

__________ **10.** kept by special arrangement

D. Times Have Changed The terms in the box describe things that were common 100 years ago or now. Write each term in the correct category below depending on whether it was common then or is common now. The first one is done for you.

✓coal furnace
fire cookstove
electric heat
electric sewing machine
e-mail
hand-stitching
handwritten letters
horse-drawn wagon
hunting for food
indoor plumbing
manual typewriter
microwave oven
minivan
scrub board
supermarket shopping
word processor

Then	Now
coal furnace	

BEST COPY AVAILABLE

Lesson 2

A. Multiple Meanings Each word in *italics* below can have more than one meaning. Choose the best meaning for the way it is used, and write its number on the line. The first one is done for you.

__2__ **1.** George is going to have to *stand* trial for theft.
(1) be upright (2) submit to (3) remain still (4) be situated

_____ **2.** Those roses will *last* a long time with this fertilizer.
(1) survive (2) final (3) be sufficient (4) most recent

_____ **3.** The treasurer keeps a *record* of the income and expenses for the year.
(1) compact disk (2) past experience (3) best performance (4) written account

_____ **4.** The Thompsons are such a *close* family that they often vacation together.
(1) nearby (2) intimate (3) stingy (4) stifling

_____ **5.** Please *leave* everything just the way you found it.
(1) go away (2) abandon (3) bequeath (4) allow to remain

_____ **6.** He is faster than the other runners, so no one else will be able to *touch* him.
(1) relate to (2) tint (3) rival (4) discuss

_____ **7.** In the *wake* of the storm, the whole city was covered with debris.
(1) track left by a ship (3) aftermath
(2) viewing in a funeral home (4) arouse from sleep

B. Which Word Fits Best? Choose the best answer, and write it on the line.

1. Workers on the night shift are ________________ other workers.
(1) unhappy (2) unwilling (3) unlike (4) unable

2. Night-shift workers ________________ their work in the dark.
(1) communicate (2) commence (3) compact (4) company

3. They become ________________ from normal life.
(1) disputed (2) dismayed (3) dislocated (4) discharged

4. Work on a factory assembly line is very ________________.
(1) repetitive (2) reorganized (3) remittance (4) renewable

5. All the motions the assembly line worker makes are ________________.
(1) autographed (2) automatic (3) automobile (4) autocratic

6. Assembly line workers develop an economy of ________________.
(1) motion (2) diction (3) reaction (4) correction

7. Strange things occurred in the ________________ apartment.
(1) fragrant (2) occupant (3) vacant (4) distinctive

C. It's about Time Idioms are expressions that can't be understood from the literal meaning of the words. Choose the idiom that best completes each sentence below. The first one is done for you.

ahead of time
behind the times
biding your time
big time
for the time being

gives you a hard time
in the nick of time
less than no time
living on borrowed time
pass the time of day

pressed for time
take your time
✓the time is ripe
time and a half
time and time again

1. The perfect time to do something is when ______the time is ripe______.
2. When someone arrives early, she is ____________________.
3. When someone picks on you, he ____________________.
4. When you become very successful, you've hit the ____________________.
5. If someone is not expected to survive much longer, she may be ____________________.
6. When workers in the factory have to work overtime, they get paid ____________________.
7. If you decide to relax and not hurry, you will ____________________.
8. Someone who does things in an inefficient, old-fashioned way is said to be ____________________.
9. If something happens in the last available moment, it is just ____________________.
10. When something happens really quickly, it takes ____________________.
11. If you decide to hang on to something temporarily, you'll keep it ____________________.
12. If you are rushing to complete something before a deadline, you're ____________________.
13. If you stop and chat with a friend, you can ____________________.
14. When you wait patiently for an opportunity, you are ____________________.
15. If I've said something repeatedly, I've said it ____________________.

BEST COPY AVAILABLE

Lesson 3

A. Analogies An analogy expresses a relationship between two sets of ideas. Study these examples.

Major is to *minor* as *bright* is to ____dull____.

(1) shiny (2) polished (3) dull (4) muddy

Major is the opposite of *minor,* and *bright* is the opposite of *dull.*

Sentence is to *paragraph* as __________ is to *book.*

(1) chapter (2) cover (3) word (4) title

Choice (1) chapter is correct. A *sentence* is part of a *paragraph,* and a *chapter* is part of a *book.*

Choose the term that completes the analogy and write it on the line.

1. *Similar* is to *different* as *compare* is to __________.

   (1) same (2) opposite (3) contrast (4) liken

2. *Civilian* is to *military* as *incessant* is to __________.

   (1) continuous (2) interrupted (3) perennial (4) interference

3. *Rigid* is to *stiff* as *rehabilitate* is to __________.

   (1) require (2) restore (3) restate (4) revise

4. *Graph* is to *data* as *editorial* is to __________.

   (1) column (2) letter (3) news (4) opinion

5. *Maximum* is to *minimum* as *huge* is to __________.

   (1) diminutive (2) gigantic (3) sizeable (4) unimportant

6. *Visual* is to *seeing* as __________ is to *hearing.*

   (1) tactile (2) sense (3) auditory (4) loud

7. *Construction* is to *occupation* as *cholera* is to __________.

   (1) health (2) well-being (3) deadly (4) disease

8. *Manufacturing* is to *industry* as *agriculture* is to __________.

   (1) recreation (2) business (3) farming (4) entertainment

9. *Top* is to *peak* as *median* is to __________.

   (1) approximate (2) mid-point (3) beginning (4) extreme

10. *Helpful* is to *harmful* as *beneficial* is to __________.

    (1) benefit (2) unnecessary (3) doubtful (4) detrimental

B. Related Words Write the word that fits best in each blank below. Remember to capitalize the first word in a sentence. The first one is started for you.

economic
economy

1. The last decade in the 20th century was marked by rapid economic growth. The U.S. ____________ grew at a steady pace.

developing
developments

2. Many new ____________ in the service industries contributed to the ____________ economy.

technologies
technological

3. ____________ advances spurred growth in ____________ in a wide variety of businesses.

illustrate
illustrations

4. The graphs ____________ some of the areas of growth. They also are ____________ of changes in the overall work force during the 20th century.

occupation
occupy

5. When Eric chooses his ____________, he wants a job that will ____________ his mind as well as his hands.

C. Which Word Doesn't Fit? Consider the meanings of the words below. In each question, pick the word that does not fit with the rest and write it on the line. The first one is done for you.

1. status	position	statue	rank	statue
2. gold	mine	copper	coal	
3. feed	nourish	fodder	sustain	
4. hurricane	tornado	cyclone	drought	
5. attract	divide	separate	sever	
6. involve	query	inquire	interrogate	
7. cautious	wary	casual	prudent	
8. succinct	concise	terse	talkative	
9. stunned	paralyzed	angry	powerless	
10. key	labels	summary	axis	

▶ Lesson 4

A. Similar, Opposite, or Unrelated? Decide whether the words in each pair below are similar, opposite, or unrelated in meaning, and check the appropriate column. The first one is done for you.

Similar	Opposite	Unrelated	
✓	______	______	**1.** lucrative *and* profitable
______	______	______	**2.** fervor *and* enthusiasm
______	______	______	**3.** protected *and* vulnerable
______	______	______	**4.** hysterical *and* serene
______	______	______	**5.** commonplace *and* exotic
______	______	______	**6.** designated *and* ignited
______	______	______	**7.** anxious *and* nervous
______	______	______	**8.** dignity *and* self-respect

B. Definitions Each phrase or sentence below is from the reading in Lesson 4. Choose the best meaning for the word in *italics,* and write its number on the line. The first one is done for you.

__2__ **1.** . . . the *elegance* of the turn-of-the-century architecture, . . .
(1) gloominess (2) tasteful beauty (3) sheen (4) practicality

_____ **2.** . . . the hallowed halls of the La Jolla Club were . . . the almost exclusive *province* of white males.
(1) a region under the control of the ancient Romans
(2) an administrative district of a country
(3) a natural, normal, or proper place
(4) a department of knowledge or activity

_____ **3.** He was careful not to say anything that could be construed as angry, belligerent, or *militant.*
(1) frightened (2) careless (3) aggressive (4) resentful

_____ **4.** He didn't ask *pertinent,* pointed questions.
(1) extraneous (2) unrelated (3) relevant (4) unessential

_____ **5.** He smiled *sympathetically.*
(1) with feeling (2) sarcastically (3) indifferently (4) involuntarily

_____ **6.** He wasn't asking in a *calculated* manner.
(1) hostile (2) numerical (3) friendly (4) carefully planned

C. Homophones Homophones are two or more words that sound alike but are different in meaning or spelling or both. Fill each blank in the sentences with the correct homophone at left. The first one is started for you.

to too two	**1.** Janet and Danny went ____to____ a concert to hear ____________ of their favorite singing groups. Hannah was there ____________.
aisle I'll	**2.** When they arrived, the ____________ was jammed, so Danny said, "Wait here and ____________ try to find us some seats."
hear here	**3.** Danny found three seats near the stage. "We can ____________ well if we sit ____________," he said.
knew new	**4.** The first group played lots of ____________ songs. Janet ____________ only a few of them.
weak week	**5.** One of the group's singers left last ____________, so their sound was a little ____________.
rights writes	**6.** The second group ____________ all their own songs. They also sell the ____________ to others who want to perform them.
their there they're	**7.** ____________ becoming quite well-known for ____________ music. Many fans were ____________ to support them.
buy by	**8.** Danny decided he would go ____________ the music store the next day to ____________ the group's new CD.
it's its	**9.** He said ____________ the first time he's ever followed a successful singing group from ____________ inception.
scene seen	**10.** Everyone was glad to have ____________ the groups again. But the fans caused a ____________ trying to get autographs.

▶ Lesson 5

A. **The Suffix *-ism*** The suffix *-ism* means "state or quality of" or "doctrine of." Write each word from the box next to its meaning.

absenteeism
activism
alarmism
alcoholism
capitalism
criticism
cynicism
elitism
escapism
feminism
heroism
idealism
journalism
metabolism
nepotism
optimism
organism
racism
stoicism
vandalism

________________ **1.** excessive or compulsive drinking

________________ **2.** belief in women's rights

________________ **3.** collecting and writing news

________________ **4.** willful destruction of property

________________ **5.** truancy

________________ **6.** snobbery

________________ **7.** racial prejudice

________________ **8.** a living being

________________ **9.** scornful, mocking attitude

________________ **10.** the exciting of unwarranted fears

________________ **11.** always looking on the bright side; a favorable attitude

________________ **12.** an economic system based on ownership and sale of goods

________________ **13.** processes in the body

________________ **14.** favoritism based on kinship

________________ **15.** devotion to high principles

________________ **16.** indifference to pleasure or pain

________________ **17.** negative evaluation and judgment

________________ **18.** the practice of taking action on an issue

________________ **19.** noble conduct or courage

________________ **20.** using dreams or entertainment to avoid reality

B. Definitions Each phrase or sentence below is from the reading in Lesson 5. Choose the best meaning for the word in *italics*, and write its number on the line.

_____ **1.** You must be able to perform the *essential* functions of the job. . . .
(1) reasonable (2) indispensable (3) special (4) unnecessary

_____ **2.** . . . reasonable *accommodation* may include . . . providing or modifying equipment or devices. . . .
(1) adapting or changing (3) observing proprieties
(2) being in style (4) based on modules

_____ **3.** . . . an employer cannot . . . ask about the nature or *severity* of your disability.
(1) separateness (2) seriousness (3) uselessness (4) helplessness

_____ **4.** You may be entitled to hiring, promotion, *reinstatement,* back pay, or . . .
(1) being demoted (3) being put back in your former position
(2) being fired (4) repeating yourself

_____ **5.** . . . providing that such efforts do not *deprive* any individual of legal rights provided by the statute.
(1) control (2) include (3) entitle (4) strip

C. Related Words Write the word that fits best in each blank below.

disability
disabled

1. Donald was partially _________________ in an accident, but his _________________ did not prevent him from doing his job.

accommodate
accommodations

2. Donald's employer made some minor _________________ in Donald's office. The building was already equipped with ramps to _________________ wheelchairs.

reason
reasonable

3. His employer was _________________ about making changes for a good _________________.

experience
experienced

4. Donald was an _________________ employee, and his fellow workers benefited from his _________________.

participate
participant

5. Donald was glad he decided to _________________ in his company's medical plan. As a _________________, he had most of his medical expenses covered.

▶ Lesson 6

A. Multiple Meanings Each word in *italics* below can have more than one meaning. Choose the best meaning for the way it is used, and write its number on the line.

_____ **1.** It will be a long *time* before I am ready to get married again.
(1) duration (2) incident (3) season (4) measure of speed

_____ **2.** At the end of the trail was a *sheer* drop to the bottom of the ravine.
(1) altogether (2) translucent (3) pure (4) very steep

_____ **3.** The empty house on the corner is in terrible *condition.*
(1) ailment (2) limitation (3) requirement (4) state

_____ **4.** At the award ceremony, the mayor will *present* an award to our club for civic responsibility.
(1) display (2) suggest (3) give (4) submit

_____ **5.** If you play the game with us, you'll have to follow the *rules.*
(1) straight lines (3) regulations
(2) customary behavior (4) controls

_____ **6.** I'll answer your question when there's a *break* in the proceedings.
(1) sudden good luck (3) sudden dash
(2) pause (4) crack

B. Synonyms and Antonyms Choose a synonym for the given word and write it on the first line. Choose an antonym for both words and write it on the second line. The first one is done for you.

Synonyms

absurd
attack
✓dirty
doubtful
slander
steady
worsen

Antonyms

improve
praise
protect
sensible
✓spotless
trusting
variable

1. *Grimy* and ____dirty____ are antonyms for ____spotless____.
2. *Ludicrous* and __________________ are antonyms for __________________.
3. *Skeptical* and __________________ are antonyms for __________________.
4. *Assail* and __________________ are antonyms for __________________.
5. *Exacerbate* and __________________ are antonyms for __________________.
6. *Malign* and __________________ are antonyms for __________________.
7. *Reliable* and __________________ are antonyms for __________________.

BEST COPY AVAILABLE

C. Going Places Write each saying on the line next to its meaning.

backseat driver
clear sailing
drag your feet
fly-by-night
go full steam ahead
go into orbit
green light
hit the bricks
in the driver's seat
miss the boat
on an ego trip
on the road
over the hill
over the long haul
ride shotgun
run out of gas
Sunday driver
thumb a ride
up and running
walking papers

______________________ **1.** signal to go ahead

______________________ **2.** continue with determination

______________________ **3.** a bossy person who tells others how to do things

______________________ **4.** put something off until it's too late

______________________ **5.** slow motorist who holds up traffic

______________________ **6.** easy, unhampered going

______________________ **7.** become very excited

______________________ **8.** lose momentum

______________________ **9.** too old

______________________ **10.** traveling

______________________ **11.** sit beside the driver

______________________ **12.** undependable or dishonest

______________________ **13.** in control

______________________ **14.** hitchhike

______________________ **15.** go slowly on purpose

______________________ **16.** start walking

______________________ **17.** over a long period of time

______________________ **18.** working correctly

______________________ **19.** notice of being fired

______________________ **20.** acting self-important

BEST COPY AVAILABLE

▶ Lesson 7

A. Related Words Write the word that fits best in each blank below.

irritated
irritation

1. Ann became _________________ when her neighbors' teenage son began playing loud music. Her _________________ grew as the music became louder and more shrill.

complained
complaints

2. Ann _________________ to her neighbors, but her _________________ fell on deaf ears.

argued
argument

3. The dispute grew into an _________________ when the neighbors _________________ that the boy was just having fun.

emotions
emotionally

4. Soon _________________ were running high in both households. Everyone was behaving _________________.

mediation
mediator

5. Finally another neighbor suggested they call in a _________________ and agree to settle the feud using _________________.

compromise
uncompromising

6. At first, both sides were _________________ and inflexible. But eventually, the mediator helped them reach a _________________.

B. Definitions Each phrase or sentence below is from the reading in Lesson 7. Choose the best meaning for the word in *italics,* and write its number on the line.

_____ **1.** "Your house is supposed to be a *haven* from a hectic world."
(1) heavenly (2) place to cook (3) safe place (4) open place

_____ **2.** Because of our neighbors' sheer *proximity,* we tend to react to them as extended family.
(1) friendliness (2) unreasonableness (3) nearness (4) age

_____ **3.** When a neighbor does something so unreasonable that it *constitutes* a wrongful act or injury, . . .
(1) breaks up (2) compromises (3) changes (4) amounts to

_____ **4.** Every night, Barbara and her husband were *levitated* out of their bed by the screech of guitars.
(1) raised (2) scared (3) pulled (4) hustled

C. Which Word Fits Best? Choose the best answer, and write it on the line.

1. Deborah had trouble concentrating on her paperwork because of the __________________ noise in her office.
   (1) effective (2) excessive (3) attractive (4) expensive

2. She told her supervisor that the sound of radios, talking, and office machines was very __________________.
   (1) complying (2) amplifying (3) varying (4) annoying

3. Deborah's supervisor was not sure how to __________________ the problem, since no one else complained about the noise.
   (1) absolve (2) resort (3) resolve (4) involve

4. Eventually Deborah found a __________________ solution on her own.
   (1) nonsense (2) sensitive (3) nuisance (4) sensible

5. When she __________________ on her paperwork, now Deborah wears earplugs.
   (1) concentrates (2) condescends (3) conserves (4) concerns

D. Analogies Choose the word that completes the analogy and write it on the line.

1. *Problem* is to *solution* as *introduce* is to __________________.
   (1) exclude (2) conclude (3) preclude (4) include

2. *Trivial* is to *vital* as *callous* is to __________________.
   (1) unfeeling (2) thickened (3) hypersensitive (4) numb

3. *Trauma* is to *injury* as *potential* is to __________________.
   (1) history (2) prophecy (3) proper (4) possibility

4. *Alienate* is to *befriend* as *complied* is to __________________.
   (1) reformed (2) compared (3) disobeyed (4) contracted

5. *Obnoxious* is to *odious* as *possible* is to __________________.
   (1) feasible (2) improbable (3) unreasonable (4) necessary

6. *Argue* is to *dispute* as *vandalize* is to __________________.
   (1) deprive (2) describe (3) detect (4) deface

7. *Picture* is to *illustration* as *site* is to __________________.
   (1) location (2) structure (3) building (4) meadow

8. *Mentor* is to *teacher* as *apprentice* is to __________________.
   (1) guidance (2) class (3) student (4) instructor

Lesson 8

A. **Multiple Meanings** Each word in *italics* below can have more than one meaning. Choose the best meaning for the way it is used, and write its number on the line.

_____ **1.** The judge agreed that the jury's verdict was *fair.*
(1) pale (2) satisfactory (3) just (4) pretty

_____ **2.** The water purifier attached to my faucet *strains* out impurities.
(1) exerts (2) stretches (3) wrenches (4) filters

_____ **3.** Every time Tess sees that photo, tears *well* up in her eyes.
(1) source of water (3) rise to the surface and flow
(2) in good health (4) sufficiently

_____ **4.** With one smooth *stroke* the batter sent the ball over the fence.
(1) sudden loss of consciousness (3) heartbeat
(2) unbroken swing (4) sweep of an oar

_____ **5.** There is an electronic *scale* at the post office that can determine the shipping cost for that package.
(1) musical tones (3) thin coating
(2) device for weighing (4) series of numbers for measurement

B. **Which Word Doesn't Fit?** Consider the meanings of the words below. In each question, pick the word that does not fit with the rest and write it on the line.

1. upset	condescending	agitated	enraged	_____________
2. respect	esteem	ignore	regard	_____________
3. confident	incident	happening	occurrence	_____________
4. empathy	sensitivity	neutral	pity	_____________
5. overbearing	haughty	proud	annoying	_____________
6. just	impartial	biased	objective	_____________
7. reprimand	evaluate	reproach	criticize	_____________
8. personality	pride	arrogance	conceit	_____________
9. thoughtful	considerate	attentive	irritable	_____________
10. quarrel	cause	conflict	fray	_____________
11. serious	professional	grave	flighty	_____________
12. organization	executive	establishment	company	_____________

C. **More Homophones** Choose the pair of homophones that fits each pair of definitions. Then fill in each blank with the correct homophone. The first one is started for you.

boarder/border
coarse/course
council/counsel
groan/grown
loan/lone
peace/piece
principal/principle
ring/wring
threw/through
wood/would

1. ____loan____ something temporarily given
   ______________ the only one
2. ______________ tossed
   ______________ over; finished
3. ______________ the boundary line between countries
   ______________ person who pays to eat and sleep in someone's home
4. ______________ used to make furniture or to burn in a fireplace
   ______________ used to express a wish, plan, or intention
5. ______________ a state of tranquility or freedom from war
   ______________ a section or part of something
6. ______________ the person in charge of a school
   ______________ a fundamental rule to live by
7. ______________ moaning sound made in the throat
   ______________ adult or mature
8. ______________ twist or squeeze with force
   ______________ circle
9. ______________ onward movement; line of action
   ______________ rough or common
10. ______________ give advice to
    ______________ group called together for discussion

Lesson 9

A. Synonyms and Antonyms Choose a synonym for the given word and write it on the first line. Choose an antonym for both words and write it on the second line.

Synonyms

divulge
equity
glowing
obstinate
offensive
placid
quietly

Antonyms

conceal
dingy
easygoing
honorable
injustice
publicly
troubled

1. *Disgraceful* and ________________ are antonyms for ________________.
2. *Luminous* and ________________ are antonyms for ________________.
3. *Calm* and ________________ are antonyms for ________________.
4. *Discreetly* and ________________ are antonyms for ________________.
5. *Reveal* and ________________ are antonyms for ________________.
6. *Fairness* and ________________ are antonyms for ________________.
7. *Stubborn* and ________________ are antonyms for ________________.

B. Blowing Off Steam Write each saying on the line next to its meaning.

add insult to injury
bent out of shape
do a slow burn
get your nose out of joint
go off half-cocked
heads will roll
pin someone's ears back
pitching a fit
settle a score

________________________ 1. scold someone severely
________________________ 2. get even
________________________ 3. angry or insulted
________________________ 4. be quietly angry
________________________ 5. compound the trouble
________________________ 6. throwing a temper tantrum
________________________ 7. proceed without knowing all the facts
________________________ 8. someone will be punished
________________________ 9. take offense at something

C. Which Word Doesn't Fit? Consider the meanings of the words below. In each question, pick the word that does not fit with the rest and write it on the line.

1.	deduct	subtract	multiply	diminish	________
2.	boring	tedious	monotonous	chore	________
3.	think	mind	intellect	intelligence	________
4.	area	realm	specific	field	________
5.	negotiate	compromise	disagreeable	mediate	________
6.	bother	comfort	difficulty	trouble	________
7.	cloudless	hazy	smoggy	foggy	________
8.	survive	persist	outlast	resist	________
9.	flood	damage	earthquake	drought	________
10.	ocean	ebb	recede	wane	________
11.	alarmed	indignant	outraged	furious	________

D. Problem or Inconvenience? In the reading in Lesson 9, Sigmond Wollman describes how he has learned to separate real problems from minor inconveniences. Use his strategy to put each of these incidents in the correct category. The first one is done for you.

✓ being seriously in debt
eating lumpy oatmeal
finding a breast lump
getting fired
getting stuck in traffic
having a bad day at work
having a car wreck
having a spat
losing a game
losing a loved one
starving
stubbing a toe

Inconveniences	Problems
	being seriously in debt

BEST COPY AVAILABLE

▶ Lesson 10

A. Definitions Each phrase or sentence below is from the reading in Lesson 10. Choose the best meaning for the word in *italics,* and write its number on the line.

_____ **1.** Brady Keys, Jr. became a *self-made* millionaire businessman with a Midas touch.
(1) by his own efforts (3) modeled after himself
(2) with a lot of gold (4) wealthy

_____ **2.** His grades *didn't cut it,* so he dropped out of college.
(1) were good (3) were better than average
(2) fluctuated (4) weren't good enough

_____ **3.** In 1967, with *unprecedented* financial backing from the Steelers, he started his first restaurant. . . .
(1) unexpected (2) unheard of (3) unreasonable (4) unacceptable

_____ **4.** That restaurant became the *cornerstone* of his franchise.
(1) building (3) starting point
(2) brick (4) special place to eat

_____ **5.** . . . achieving an *employee retention rate* that became the envy of his industry.
(1) rate at which employees are retrained
(2) length of time employees stay on the job
(3) time it takes to train employees
(4) rate at which employees are rejected

B. Similar, Opposite, or Unrelated? Decide whether the words in each pair below are similar, opposite, or unrelated in meaning, and check the appropriate column.

Similar	**Opposite**	**Unrelated**	
______	______	______	**1.** ranted *and* raved
______	______	______	**2.** tenuous *and* reprimand
______	______	______	**3.** difficult *and* stressful
______	______	______	**4.** burgeoning *and* declining
______	______	______	**5.** ostracize *and* temporary
______	______	______	**6.** stereotype *and* controversy
______	______	______	**7.** acumen *and* ability
______	______	______	**8.** compassionate *and* unfeeling
______	______	______	**9.** routinely *and* regularly

C. Related Words Write the word that fits best in each blank below.

profession
professional

1. __________ athletes, or "pros" for short, are people who have made athletics their __________.

idol
idolized

2. Pro athletes can become very well-known and are often __________ by fans. A pro who becomes an __________ can become very wealthy.

excelled
excellent

3. Many __________ athletes first played their sports in public school, where they __________.

encourage
encouragement

4. Parents often __________ children to develop athletic skills at an early age. With __________, children can apply these skills in many areas.

compete
competition

5. Playing on a team gives young athletes a chance to __________ against other teams. __________ often brings out the best in student athletes.

critical
criticism
criticized

6. Sometimes, however, when a __________ play is missed, the player is __________ excessively. Spectators may be brutal when shouting __________ from the bleachers.

challenge
challengers

7. When teams are evenly matched, a game can be a __________ for both teams. The home team often has an advantage over the __________ because the field is more familiar to them.

strategically
strategies

8. Coaches help athletes learn to think __________ during a game. Some game __________ can even be applied off the field.

expectations
unexpected

9. Even an __________ loss can be a learning experience. Life does not always go according to our __________, so dealing with loss is an important lesson.

▶ Lesson 11

A. Multiple Meanings Each word in *italics* below can have more than one meaning. Choose the best meaning for the way it is used, and write its number on the line.

_____ **1.** The *mean* high temperature for July is always in the 90s here.
(1) intend (2) symbolize (3) vicious (4) average

_____ **2.** If I touch him while he's napping, my father will wake with a *start.*
(1) beginning (2) sudden jerk (3) ignite (4) originate

_____ **3.** When they broke into the building, the thieves *tripped* the alarm.
(1) set off (2) caused to stumble (3) skipped (4) traveled

_____ **4.** Tina was at the *head* of her class at midterm.
(1) skull (2) leader (3) beginning (4) top

_____ **5.** When it comes to cooking, Emile is a *match* for anyone.
(1) formal contest (3) equal
(2) union (4) instrument that produces fire

_____ **6.** I was surprised to find a *bank* of elevators in such a small hotel.
(1) raised river edge (3) mound
(2) financial institution (4) row

B. Analogies Choose the word that completes the analogy and write it on the line.

1. *Waiter* is to *restaurant* as *teacher* is to ________________.
(1) learn (2) books (3) school (4) dining

2. *Fact* is to *fiction* as *reality* is to ________________.
(1) fantasy (2) story (3) truth (4) character

3. *Pride* is to *dignified* as ________________ is to *meek.*
(1) shy (2) embarrassing (3) arrogance (4) humility

4. *Diligent* is to *hardworking* as *lazy* is to ________________.
(1) busy (2) idle (3) compensation (4) disabled

5. *Unicycle* is to *bicycle* as ________________ is to *dialogue.*
(1) discuss (2) monologue (3) pedal (4) quotation

6. *Significant* is to *important* as ________________ is to *inconsequential.*
(1) needless (2) truthful (3) critical (4) meaningful

7. *Palm* is to *hand* as ________________ is to *shoe.*
(1) last (2) shank (3) pair (4) glue

C. **Synonyms and Antonyms** Choose a synonym for the given word and write it on the first line. Choose an antonym for both words and write it on the second line.

Synonyms

certain
contradict
degrading
polite
required
resentful
scrutinize
worthless

Antonyms

glorifying
ill-mannered
overlook
pleased
support
unnecessary
unsure
valuable

1. *Insignificant* and ______________ are antonyms for ______________.
2. *Crucial* and ______________ are antonyms for ______________.
3. *Embittered* and ______________ are antonyms for ______________.
4. *Positive* and ______________ are antonyms for ______________.
5. *Humiliating* and ______________ are antonyms for ______________.
6. *Oppose* and ______________ are antonyms for ______________.
7. *Examine* and ______________ are antonyms for ______________.
8. *Courteous* and ______________ are antonyms for ______________.

D. **Pushing and Pulling** Choose the idiom that best completes each sentence below.

pencil-pusher
pulled out all the stops
pulling my leg
pulling strings
pulling up stakes
pushing up daisies
push the panic button
pushy

1. If you tease me, you're ______________________.
2. Someone who overreacts to a situation might ______________________.
3. If you're dead and buried, you're ______________________.
4. If you did all you could to defeat your opponent, you ______________________.
5. An aggressive salesperson might be called ______________________.
6. If you're using powerful friends to gain advantage, you're ______________________.
7. An office worker who does a lot of paperwork could be a ______________________.
8. If you're going to pack up and move away, you'll be ______________________.

▶ Lesson 12

A. **Definitions** Each phrase or sentence below is from the reading in Lesson 12. Choose the best meaning for the word in *italics*, and write its number on the line.

_____ **1.** He's *pantomiming* his latest technique for slicing cinnamon rolls.
(1) teaching (2) performing (3) acting out (4) telling a story

_____ **2.** His *perpetual* half-smile widens into a grin.
(1) crooked (2) constant (3) mocking (4) happy

_____ **3.** . . . seeking an answer to the *elusive* question, What makes people happy?
(1) hard to answer (2) not well known (3) bothersome (4) unnecessary

_____ **4.** The results have been remarkably *consistent.*
(1) made up (2) regular (3) mixed (4) compatible

_____ **5.** . . . complete *absorption* in the activity at hand . . .
(1) act of using something all up (3) act of soaking up with a sponge
(2) state of mental concentration (4) state of forgetfulness

_____ **6.** . . . a deep sense of *exhilaration* and clarity . . .
(1) calmness (2) quietude (3) stimulation (4) success

_____ **7.** Anyone can develop a *knack* for creating flow experiences on the job.
(1) clever ability (3) wily scheme
(2) ruse meant to deceive (4) talent for trickery

_____ **8.** They are less likely to find work stressful—no matter how *hectic* it is.
(1) torn up (2) static (3) confused (4) flushed

_____ **9.** . . . the kitchen manager . . . stops by, looking *perturbed.*
(1) disappointed (2) troubled (3) disabled (4) furious

_____ **10.** People look to him to gain a sense of groundedness in the midst of whatever *chaos* is going on.
(1) a messy office (3) minor distractions
(2) mysterious noises (4) complete confusion

_____ **11.** Staying focused on the task you're involved in keeps you alert to *subtle* details.
(1) difficult to detect (3) temporary
(2) confusing (4) enormously important

_____ **12.** Hamilton found that they used more mental energy than their typical *baseline* level.
(1) highest (2) lowest (3) normal (4) cornerstone

_____ **13.** A lot of times we sit and *speculate* about what makes Joe the way he is.
(1) theorize (2) gossip (3) fabricate (4) compromise

B. Similar, Opposite, or Unrelated? Decide whether the words in each pair below are similar, opposite, or unrelated in meaning, and check the appropriate column.

Similar	Opposite	Unrelated	
______	______	______	**1.** mundane *and* extraordinary
______	______	______	**2.** subtle *and* obvious
______	______	______	**3.** clarity *and* lucidity
______	______	______	**4.** selfish *and* possessive
______	______	______	**5.** musings *and* imaginings
______	______	______	**6.** inherent *and* imposed
______	______	______	**7.** abstract *and* passive
______	______	______	**8.** conducive *and* unfavorable
______	______	______	**9.** stimulated *and* bored
______	______	______	**10.** colleague *and* associate
______	______	______	**11.** harried *and* salaried
______	______	______	**12.** absorbed *and* distracted
______	______	______	**13.** awe *and* contempt
______	______	______	**14.** perceive *and* discern
______	______	______	**15.** immersed *and* immeasurable

C. Wishy-Washy Sayings Write each saying on the line next to its meaning.

dillydally
fender bender
nitty-gritty
razzle-dazzle
topsy-turvy
touchy-feely

______________________________ **1.** minor car accident

______________________________ **2.** the essential details

______________________________ **3.** upside-down or in disarray

______________________________ **4.** based on emotions

______________________________ **5.** fancy display

______________________________ **6.** waste time

▶ Answer Key

▼ Lesson 1

A. Suffixes (p. 4)

1. persistence
2. exposure
3. inhabitant
4. creature
5. observance
6. disclosure
7. disappearance
8. president
9. repentance
10. composure

B. Which Word Fits Best? (p. 4)

1. persistence
2. creature
3. composure
4. inhabitant
5. disclosure
6. disappearance
7. observance
8. exposure
9. repentance
10. president

C. The Prefix *re-* (p. 5)

1. rearrange
2. refrained
3. rejuvenate
4. rebate
5. recycle
6. renegotiate
7. reimburse
8. redecorated
9. reestablish
10. reserved

D. Times Have Changed (p. 5)

Then
coal furnace
fire cookstove
hand-stitching
handwritten letters
horse-drawn wagon
hunting for food
manual typewriter
scrub board
Now
electric heat
electric sewing machine
e-mail
indoor plumbing
microwave oven
minivan
supermarket shopping
word processor

▼ Lesson 2

A. Multiple Meanings (p. 6)

1. (2)
2. (1)
3. (4)
4. (2)
5. (4)
6. (3)
7. (3)

B. Which Word Fits Best? (p. 6)

1. unlike
2. commence
3. dislocated
4. repetitive
5. automatic
6. motion
7. vacant

C. It's about Time (p. 7)

1. the time is ripe
2. ahead of time
3. gives you a hard time
4. big time
5. living on borrowed time
6. time and a half
7. take your time
8. behind the times
9. in the nick of time
10. less than no time
11. for the time being
12. pressed for time
13. pass the time of day
14. biding your time
15. time and time again

▼ Lesson 3

A. Analogies (p. 8)

1. contrast
2. interrupted
3. restore
4. opinion
5. diminutive
6. auditory
7. disease
8. farming
9. mid-point
10. detrimental

B. Related Words (p. 9)

1. economic, economy
2. developments, developing
3. Technological, technologies
4. illustrate, illustrations
5. occupation, occupy

C. Which Word Doesn't Fit? (p. 9)

1. statue
2. mine
3. fodder
4. drought
5. attract
6. involve
7. casual
8. talkative
9. angry
10. summary

▼ Lesson 4

A. Similar, Opposite, or Unrelated? (p. 10)

1. Similar
2. Similar
3. Opposite
4. Opposite
5. Opposite
6. Unrelated
7. Similar
8. Similar

B. Definitions (p. 10)

1. (2)
2. (3)
3. (3)
4. (3)
5. (1)
6. (4)

C. Homophones (p. 11)

1. to, two, too
2. aisle, I'll
3. hear, here
4. new, knew
5. week, weak
6. writes, rights
7. They're, their, there
8. by, buy
9. it's, its
10. seen, scene

▼ Lesson 5

A. The Suffix *-ism* (p. 12)

1. alcoholism
2. feminism
3. journalism
4. vandalism
5. absenteeism
6. elitism
7. racism
8. organism
9. cynicism
10. alarmism
11. optimism
12. capitalism
13. metabolism
14. nepotism
15. idealism
16. stoicism
17. criticism
18. activism
19. heroism
20. escapism

B. Definitions (p. 13)

1. (2)
2. (1)
3. (2)
4. (3)
5. (4)

C. Related Words (p. 13)

1. disabled, disability
2. accommodations, accommodate
3. reasonable, reason
4. experienced, experience
5. participate, participant

▼ Lesson 6

A. Multiple Meanings (p. 14)

1. (1)
2. (4)
3. (4)
4. (3)
5. (3)
6. (2)

B. Synonyms and Antonyms (p. 14)

1. dirty, spotless
2. absurd, sensible
3. doubtful, trusting
4. attack, protect
5. worsen, improve
6. slander, praise
7. steady, variable

C. Going Places (p. 15)

1. green light
2. go full steam ahead
3. backseat driver
4. miss the boat
5. Sunday driver
6. clear sailing
7. go into orbit
8. run out of gas
9. over the hill
10. on the road
11. ride shotgun
12. fly-by-night
13. in the driver's seat
14. thumb a ride
15. drag your feet
16. hit the bricks
17. over the long haul
18. up and running
19. walking papers
20. on an ego trip

▼ Lesson 7

A. Related Words (p. 16)

1. irritated, irritation
2. complained, complaints
3. argument, argued
4. emotions, emotionally
5. mediator, mediation
6. uncompromising, compromise

B. Definitions (p. 16)

1. (3)
2. (3)
3. (4)
4. (1)

C. Which Word Fits Best? (p. 17)

1. excessive
2. annoying
3. resolve
4. sensible
5. concentrates

D. Analogies (p. 17)

1. conclude
2. hypersensitive
3. possibility
4. disobeyed
5. feasible
6. deface
7. location
8. student

▼ Lesson 8

A. Multiple Meanings (p. 18)

1. (3)
2. (4)
3. (3)
4. (2)
5. (2)

B. Which Word Doesn't Fit? (p. 18)

1. condescending
2. ignore
3. confident
4. neutral
5. annoying
6. biased
7. evaluate
8. personality
9. irritable
10. cause
11. flighty
12. executive

BEST COPY AVAILABLE

C. More Homophones (p. 19)
1. loan, lone
2. threw, through
3. border, boarder
4. wood, would
5. peace, piece
6. principal, principle
7. groan, grown
8. wring, ring
9. course, coarse
10. counsel, council

▼ Lesson 9

A. Synonyms and Antonyms (p. 20)
1. offensive, honorable
2. glowing, dingy
3. placid, troubled
4. quietly, publicly
5. divulge, conceal
6. equity, injustice
7. obstinate, easygoing

B. Blowing Off Steam (p. 20)
1. pin someone's ears back
2. settle a score
3. bent out of shape
4. do a slow burn
5. add insult to injury
6. pitching a fit
7. go off half-cocked
8. heads will roll
9. get your nose out of joint

C. Which Word Doesn't Fit? (p. 21)
1. multiply
2. chore
3. think
4. specific
5. disagreeable
6. comfort
7. cloudless
8. resist
9. damage
10. ocean
11. alarmed

D. Problem or Inconvenience? (p. 21)

Inconveniences
eating lumpy oatmeal
getting stuck in traffic
having a bad day at work
having a spat
losing a game
stubbing a toe

Problems
being seriously in debt
finding a breast lump
getting fired
having a car wreck
losing a loved one
starving

▼ Lesson 10

A. Definitions (p. 22)
1. (1)
2. (4)
3. (2)
4. (3)
5. (2)

B. Similar, Opposite, or Unrelated? (p. 22)
1. Similar
2. Unrelated
3. Similar
4. Opposite
5. Unrelated
6. Unrelated
7. Similar
8. Opposite
9. Similar

C. Related Words (p. 23)
1. Professional, profession
2. idolized, idol
3. excellent, excelled
4. encourage, encouragement
5. compete, Competition
6. critical, criticized, criticism
7. challenge, challengers
8. strategically, strategies
9. unexpected, expectations

▼ Lesson 11

A. Multiple Meanings (p. 24)
1. (4)
2. (2)
3. (1)
4. (4)
5. (3)
6. (4)

B. Analogies (p. 24)
1. school
2. fantasy
3. humility
4. idle
5. monologue
6. needless
7. shank

C. Synonyms and Antonyms (p. 25)
1. worthless, valuable
2. required, unnecessary
3. resentful, pleased
4. certain, unsure
5. degrading, glorifying
6. contradict, support
7. scrutinize, overlook
8. polite, ill-mannered

D. Pushing and Pulling (p. 25)
1. pulling my leg
2. push the panic button
3. pushing up daisies
4. pulled out all the stops
5. pushy
6. pulling strings
7. pencil-pusher
8. pulling up stakes

▼ Lesson 12

A. Definitions (p. 26)

1. (3)
2. (2)
3. (1)
4. (2)
5. (2)
6. (3)
7. (1)
8. (3)
9. (2)
10. (4)
11. (1)
12. (3)
13. (1)

B. Similar, Opposite, or Unrelated? (p. 27)

1. Opposite
2. Opposite
3. Similar
4. Similar
5. Similar
6. Opposite
7. Unrelated
8. Opposite
9. Opposite
10. Similar
11. Unrelated
12. Opposite
13. Opposite
14. Similar
15. Unrelated

C. Wishy-Washy Sayings (p. 27)

1. fender bender
2. nitty-gritty
3. topsy-turvy
4. touchy-feely
5. razzle-dazzle
6. dillydally

Vocabulary Workbook

Voyager

Reading and Writing for Today's Adults

8

The vocabulary workbooks for *Voyager: Reading and Writing for Today's Adults* build students' vocabularies and increase their knowledge about words in a variety of contexts and formats. Exercises cover compound words, prefixes, roots, suffixes, synonyms, antonyms, analogies, word meanings, idioms, and more. The exercises correspond with *Voyager* student book lessons.

Components of
Voyager: Reading and Writing for Today's Adults

9 Student Books
9 Workbooks
9 Vocabulary Workbooks
9 Puzzle Books
4 Teacher's Resource Guides
(including photocopy masters)
Placement Tool
Scoring Booklets
Diplomas

ISBN 1-56420-270-4
9 781564 202703

New Readers Press
U.S. Publishing Division of Laubach Literacy
Syracuse, New York 13210
800-448-8878
www.newreaderspress.com

652

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

NOTICE

Reproduction Basis

☑ This document is covered by a signed "Reproduction Release (Blanket)" form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form.

☐ This document is Federally-funded, or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket").

EFF-089 (1/2003)